











A

PRACTICAL INTRODUCTION  
TO  
ENGLISH COMPOSITION.

---

EDITED, AND ADAPTED TO THE EDUCATION  
OF BOTH SEXES,

BY THE REV. J. EDWARDS, M.A.,  
SECOND MASTER OF KING'S COLLEGE SCHOOL,  
LONDON.

---

THE SECOND EDITION.

---

CALCUTTA :  
PRINTED FOR CALLIPUDO BANERJEE.

---

1846.



## ADVERTISEMENT.

---

SOME years ago the Editor of the following pages, anxious to encourage amongst his pupils the study of the language of their native country, drew up a series of English Exercises, upon the publication of which he had determined, when an American Edition of PARKER'S *Progressive Exercises* was put into his hands. This excellent book, in several of its sections, went beyond the present Editor's MSS.; and contained so much matter that is well suited to the purposes for which it was intended, that he preferred setting aside his own papers, and reconstructing Mr. Parker's *Exercises*, so as to adapt them for practical use in our schools.

In addition to other pursuits and studies, the cultivation of a knowledge of English Literature is daily gaining ground. This, it must be acknowledged, is very desirable; but it is assuredly of great importance, that such a study should proceed upon a plan calculated to give a vigorous and healthy tone to the mind. This result forms a peculiar excellence of the acquisition of a knowledge of the language of Greece and Rome; but it is believed that the well-directed study of English is capable of almost equally important effects upon the judgment and understanding. The day, it is hoped, is not far distant, when there will be in existence, a series of school-books, both of Exercises and for reading, which will verify this position. Of this class of books one has lately appeared under the superintendence of the Rev. J. R. Major, the Head Master of King's College School; viz. *the first, second, third, and fourth books of the Paradise Lost, with annotations for the use of Schools*. Should this be followed by others of the same kind,\* and, above all, should there come from some skilful hand a good *practical English Dictionary*, giving an account of the origin and etymology of every

---

\* The Editor has in progress the *Samson Agonistes* of Milton upon

word,—and should the instruction of the pupil be based, as in Latin and Greek Instruction, upon the analysis of every sentence, and every word, and the illustration of every passage, which may involve questions of criticism or of general knowledge,—the great cause of education will be benefited to an incalculable extent.

Of this nature, and as far as it goes, capable of such great advantages, in the instruction of pupils of both sexes, this book of Exercises by Mr. Parker appeared to the English Editor. For its present arrangement he must be considered responsible; but he cannot permit the opportunity to pass, first, of expressing a hope that, in its present form, it may meet the approbation of its first compiler; and next, of acknowledging his sense of obligation to one of his transatlantic brethren for the conception and production of so excellent a work.

May the Editor here be permitted to observe, that the successful use of this book of Exercises will, in a great measure, depend upon the skill, judgment, and perseverance of the teacher. Of all the exercises which the pupil is called upon to perform, none perhaps are so calculated to be beneficial as those from his own pen. But their utility will depend, in a great measure, upon the care with which they are first prepared by the pupil, and subsequently remarked upon by the master, whose business, therefore, it will be to give his best attention to these exercises, pointing out errors in orthography and punctuation, false construction, misapplication of words, inconsecutiveness in the clauses and the argument, and impropriety or meagreness of thought. “Every alteration,” however, as Mr. Parker well observes, “ought to differ as little as possible from what the pupil has written; since giving an entirely new cast to the thought and expression may lead the pupil into a path perhaps not easy to follow, and may divert his mind from the train of thought which is most natural to him.”

*London, August, 1835.*

## PREFACE TO THE AMERICAN EDITION.

---

Two great obstacles beset the pupil in his first attempts at Composition. The first is the difficulty of obtaining ideas, (or learning to think;) the second is that of expressing them properly when obtained. In this volume, the author has endeavoured to afford some assistance to the pupil in overcoming *both* these difficulties. It is not unfrequently the case that the scholar is discouraged in the very onset, and the teacher, from the want of a regular and progressive system, finds his labours unsuccessful, and his requisitions met with reluctance, if not with opposition. The simplicity of the plan here proposed, requires no laboured explanation. The first exercise or lesson consists in giving the pupil a word, or a number of words, and instead of asking for a definition of them, requiring him to use them in a sentence or idea of *his own*. From this simple exercise he is led onward through a series of Lessons, in easy and regular progression, from the simplest principles to the most difficult practice. After the principle of each lesson is stated, (and, when necessary, explained,) a "MODEL" is presented, which is designed to show the pupil how the exercise is to be performed. The EXAMPLES FOR PRACTICE furnish him with the materials with which he is expected to perform his exercise. The teacher will find no difficulty in supplying the deficiency, if the EXAMPLES are not sufficiently numerous in some cases, or in omitting what may be superfluous in others. If, on the first inspection, any of the lessons appear too difficult, the author respectfully requests the tests of trial and experience before they are condemned. They have been performed, and the *Models* of some of these apparently the most difficult, were written by pupils in the school of which he has the charge.

The author is encouraged to believe that the plan will be favourably received, if it leads the pupil to *think*, or removes any of the difficulties which lie in the way of those who are just turning their attention to Composition. Justice requires the acknowledgment that some hints have been derived, and some extracts have been taken, from Walker's *Teacher's Assistant*, Booth's *Principles of English Composition*, and Jardine's *Outlines of a Philosophical Education*; but the plan, and the general features of the work, are believed to be new.

---

THE pupil may be permitted to write simply or familiarly at first: but the teacher should, in all cases, require, that the sentence be the unassisted production of the pupil himself. Although a decided preference is expressed for a *written* exercise, yet several of the early lessons may be *read* from the book, at the discretion of the teacher.

#### DIRECTIONS TO THE PUPIL.

1. Let every exercise, when ready for transcription from the rough copy, be written on the alternate pages of a sheet, in the *best and neatest possible form*, by the pupil; space enough being left between the lines for remarks and corrections
2. When the exercise is carefully corrected, let it be very carefully transcribed upon the opposite blank page of the paper, and in this finished state, given to the master for his last inspection and approval.

# CONTENTS.

SECTION.	Page.
I. On the Use of Words .....	1
II. Use of Words in Phrases.....	2
III. Use of Words in Sentences.....	3
IV. Variety in the Arrangement of the Members of Sentences .....	5
V. Variety of Expression ; the repetition of <i>and</i> corrected by the participle .....	9
VI. ————— the change of the active for the passive, and the passive for the active verb .. .. .. .. ..	12
VII. ————— the preservation of the unity of a sentence by the use of the case absolute .. .. .. .. ..	14
VIII. ————— the same idea ex- pressed in various ways by different words .. .. .. .. ..	15
IX. ————— periphrasis, or cir- cumlocution .. .. .. .. ..	17
X. ————— euphemism, or sof- tened expression .. .. .. .. ..	18
XI. Analysis of Compound Sentences .. ..	19
XII. Synthesis of Simple Sentences.....	21
XIII. Derivation:—primitive and derivative, sim- ple and compound words .. .. .. .. ..	25
XIV. Synonymes.....	25
XV. Transposition .. .. .. .. ..	27
XVI. Definition .. .. .. .. ..	29
XVII. Analogy, or Resemblance .. .. .. .. ..	30
XVIII. Tautology .. .. .. .. ..	31
XIX. Narration, with an Outline .. .. .. .. ..	33
XX. Outlines ( <i>continued</i> ) .. .. .. .. ..	36
XXI. Narration from detached sentences .. .. ..	37
XXII. Narration amplified .. .. .. .. ..	39
XXIII. Description.....	44

**SECTION.**

XXIV. Figurative Language.....	
XXV. The Use of Metaphors .....	
XXVI. Allegory .....	
XXVII. Hyperbole, or Exaggeration .....	
XXVIII. Personification, or Prosopopocia .....	
XXIX. Apostrophe .....	
XXX. Simile, or Comparison .....	
XXXI. Antithesis, or Contrast .....	
XXXII. Climax .....	
XXXIII. Paraphrase, or Explanation .....	
XXXIV. Clearness, Unity, Strength, and Harmony	
XXXV. Simple Themes .....	
XXXVI. Complex Themes .....	
XXXVII. Easy Essays .....	
XXXVIII. Methodising .....	9
XXXIX. Investigation .....	9
 List of Subjects for Themes, &c. .....	9
 Terms connected with Composition .....	10

---

# ENGLISH COMPOSITION.

## SECTION I.

### ON THE USE OF WORDS.

WRITE one or more sentences containing a given number of words, as in the following exercises:—

#### EXAMPLE.

Noble, fortune, endowed, attractive, person, enjoying, advantages, win, retain, smiles.

He was of a *noble* family, possessed a large *fortune*, and was *endowed* with the most *attractive* graces of *person*; *enjoying* all those *advantages* which best enable a man to *win* and *retain* the *smiles* of the world.

#### EXERCISES.

1. Present, exemplary, tall, straight, erect, well, purity, virtue.

2. Present, quickly, inadvertently, exalted, abandoned, animation, enterprising, refused, admission, inspect, sagacity.

3. Fruitless, solicitation, disregarded, congratulate, equire, delightful, sentiment, necessarily, comprehensive, contain, expect, fatal, infirmities, obtain, possess, prospect, unforeseen.

4. Poisonous, baneful, influence, indulgence, forbear, entle, docile, equally, clemency, prompt, anticipate, lienated, stimulated, promiscuous, heterogenous, mille, entire, complete.

5. Astonished, homage, lucubrations, nomenclature, anegyric, palpitate, posterity, regret, refute, paltry, re-sh, secret, short-sighted, indefinite, sccede, auxiliary, irpass, surmount, protest, substantial.

6. Surly, suppress, withdraw, approximate, fearlessly, perce, atrocious, invasion, fertility, inundate, preserve, commiseration, uncouth, barbarity, productions, invincible, repugnance.

7. Verdure, fleeting, ridiculous, condemn, confine, discover, anxious, solicitude, anticipate, commendable, vince, undoubtedly, ravages, menace, insignificant, reprehensible, benefits, conferred.

## SECTION II.

## USE OF WORDS IN PHRASES.

WRITE one or more sentences containing a given number of Phrases, as in the following exercises:—

## EXAMPLE.

At that time, administration of affairs, she had already committed.

The queen discovered *at that time* no inclination to take the *administration of affairs* out of those hands to which *she had already committed* it.

## EXERCISES.

Ex. 1. the importance of.

In general, indeed, in the are of no great consequence. most exemplary manner.

Ex. 9.

With great courage, procured assistance, his humanity.

Pay particular attention to, be very anxious, The acquisition of knowledge,

Ex. 3. The atrocious wickedness, the inhuman barbarity, the nefarious traffic.

the value of education, can be useful to few persons only.

Ex. 4.

The indolent habits, the frightful ravages.

Ex. 10.

Naturally tend, the beneficial influence, the baneful effects, the most important, a good character.

Ex. 5.

Just and generous principles, were mingled, great advantage may be derived.

Ex. 11.

The duties of children at school are, by some thoughtless action or expression.

Ex. 6.

Menaced with a loud voice, invasion of our rights.

has not the slightest foundation.

Ex. 7.

Fertility of invention, patience and perseverance.

Ex. 12.

Ex. 8. Was inundated,

In order to preserve, it is necessary,

we should always speak,  
can neither be respected nor  
esteemed,  
deserves our commiseration.

Ex. 13.

Is the first duty,  
the most insignificant and  
trifling,  
if we wish to excel.

Ex. 14.

Are uncouth and disgusting,  
a description of the earth.

Ex. 15.

Are the productions of warm  
climates,  
where the sun never rises.

Ex. 16.

Are fleeting and changeable,  
are ridiculous in the extreme  
there is a great difference  
between.

Ex. 17.

Condemned to die,  
invincible repugnance,  
he found himself surrounded

Ex. 18.

How vast are the resources,  
I would surely,  
I had rather.

Ex. 19.

As far as the eye could reach,  
overgrown with verdure,  
evinces remarkable sagacity,  
after feasting my eyes.

Ex. 20.

Commendable diligence,  
is undoubtedly true,  
overspread with verdure,  
undervalue the advantages,  
duly appreciate.

Ex. 21.

Feel an anxious solicitude,  
we anticipate with pleasure,  
the effects of intemperance,  
can easily discover,  
shall readily find,  
can easily discern,  
confine our attention,  
is seldom unrewarded,  
is inexcusable.

### SECTION III.

#### USE OF WORDS. (*Continued.*)

COMPLETE the sense and structure of the following sentences, by supplying the omitted words:—

#### EXAMPLE.

The haughty spirit of Darnley,— up in flattery,  
and —— to command, could not — the contempt under  
which —, and — insignificance to which — himself —.

The haughty spirit of Darnley, *nursed* up in flattery,  
and *accustomed* to command, could not *bear* the contempt

under which *he had now fallen*, and *the state of insignificance* to which *he saw himself reduced*.

EXERCISES.

1. He, that would — the latter part of his days in honour and —, must, when he is young, — that he shall one day be —, and when he is —, that he was once —.
2. When you have a difficult — to perform, say not you cannot — ; rather exert all — and use your best — ; for what man has done can — by man.
3. By the strict and — discharge of your duties, you will gain the — of your superiors, the — and — of your equals, and the — and — of all who are your inferiors.. All that know you will — and — you. Your example will — as a pattern of — and — behaviour. You will be — and — in every period, and under every circumstance of life; and your — will —, when the grave — over you.
4. Nothing can — for the want of modesty ; without it beauty — and wit —.
5. Ignorance and — are the only things of which we need be ashamed. Avoid these, and you may — what company you will.
6. All men pursue — and would be — if they knew how.
7. Many men mistake the — for the — of virtue and are not so much — as the — of goodness.
8. It is required of all men that they live —, —, and — in this world.
9. The consciousness that the eye of — is always upon us should — us to — diligence in the — of our duties, and make us remember the — and the — of our situation.
10. If you — to obtain the — of others, you must not — their interests or — their failings. Your own happiness cannot be augmented by — the faults of others, neither can your — be promoted by their —.
11. Virtue and — will secure all the — of this life. Religion will — us under the — of the world, and — us for that which is —.
12. It was a delightful — in the month of —. The

sun, rising above the —, had gilded the tops of the —. The birds fearing the heat — in the —. The cattle, having — their thirst in the —, were browsing on the —, and the peasant had — his labours in the field. All things seemed to — of a lovely day. But suddenly the — began to —, the — began — to look dark, the — darted through the sky, the — rolled, and a noise, as if all the artillery of heaven was discharged at once, spread — and — on all around.

13. Children are — and —. When they are older they become — : but when they have arrived at the state of manhood they lay aside the — of youth, and apply themselves to the — which belong to their — in life.

14. How many persons when they are young expect that life will afford them — and — ; but how frequently, alas, are they —. The — from which they expected to — pleasure often proves their ruin. The — from which they thought to derive the greatest satisfaction, often deceive them, or prove a source of bitter disappointment.

15. The only real and solid enjoyment of life is derived from —. The only thing which we have real cause to dread is —.

#### SECTION IV.

#### VARIETY OF ARRANGEMENT.

THE members of a sentence often admit of great variety in their arrangement ; but the best form can, be determined only by the skill, taste, and judgment of the writer. With a view of ascertaining the best structure and most musical cadence of a sentence, let the pupil read, with a clear and distinct utterance, each form of arrangement that he may propose. It must be remembered, that no arrangement will be admissible, which may render the meaning of the clause ambiguous or uncertain.

#### EXAMPLE.

1. On the fifth day of the month, which I always keep holy, I ascended the high hills of Bagdad, in order to pass the rest of the day in meditation and prayer.

2. On the fifth day of the month, which I always keep holy, in order to pass the rest of the day in meditation and prayer, I ascended the high hills of Bagdad.

3. I ascended the high hills of Bagdad, in order to pass the rest of the day in meditation and prayer, on the fifth day of the month, which I always keep holy.

4. In order to pass the rest of the day in meditation and prayer, I ascended the high hills of Bagdad, on the fifth day of the month, which I always keep holy.

5. In order to pass the rest of the day in meditation and prayer, on the fifth day of the month, which I always keep holy, I ascended the high hills of Bagdad.

6. I ascended the high hills of Bagdad, on the fifth day of the month, which I always keep holy, in order to pass the rest of the day in meditation and prayer.

Of these clauses the *first* is the most correct and harmonious; the *second* and *sixth* are inadmissible; because the member beginning "in order to pass," is too far removed from the member beginning "I ascended," upon which it depends.

#### EXERCISES.

1. None assuredly will escape condemnation but the righteous.

2. The loss of the vessel deeply affected his interests in a pecuniary point of view.

3. Such unusual moderation in the exercise of supreme power, such singular and unheard-of clemency, and such remarkable mildness, cannot possibly be passed over by me (or I cannot possibly pass over) in silence\*.

4. Some gentle spirit glides with glassy foot over yon melodious wave, still pervades the spot, keeps silence in the cave, or sighs in the gale; although thou, the Muses' seat, art now their grave, and Apollo no more delights to dwell in his favourite grotto.

5. I survey thee, O Parnassus, with neither the frenzy of a dreamer, nor the ravings of a madman, but as thou appearest, in the wild pomp of thy mountain majesty.

---

\* The longest members of a sentence ought generally to be placed last.

6. Who with rosy light filled thy countenance, sank thy sunless pillars in the earth, and made thee the father of perpetual streams ?

7. In all speculations upon men and human affairs, it is of no small moment to distinguish things of accident from permanent causes.

8. Softened by prosperity, the rich pity the poor ; disciplined into order, the poor respect the rich.

9. The affluence of his mind could never be repressed ; and such was the catholic humanity of his heart, the pure charity which mingled with every play even of his imagination, that no child of Adam ever seemed to him unworthy, not of frank and kindly communication merely, but of the treatment of an equal.

10. Early one summer morning before the family was stirring, an old clock, that, without giving its owner any cause of complaint, had stood for fifty years in a farmer's kitchen, suddenly stopped.

11. Thy skies are as blue, thy groves are as sweet, thy fields are as verdant, thine olive is as ripe, thy crags are as wild, as they were in those early days when Minerva herself graced the scene.

12. The sympathy of the poet with the subject of his poetry is particularly remarkable in Shakspeare and Chaucer ; but what the first effects by a strong act of imagination and mental metamorphosis, the last does without any effort, merely by the inborn joyousness of his nature.

13. By violent persecution, compelled to quit his native land, Rabbi Akiba wandered over barren wastes and dreary deserts. At last he came, fatigued and almost exhausted, near a village.

14. As the threatening clouds obscured the moon, and the post-boy drove furiously through the road, suddenly I heard a lamentable sound.

15. It appears, that during the night a band of robbers had entered the village, plundered the houses, and killed the inhabitants.

16. From the result of my own personal observation, I am fully convinced that there has formerly been a population much more numerous than exist here at present.

17. Leaving it entirely to the imagination to descend further into the depths of time beyond, we can trace these

remains of Indian workmanship back six hundred years, from the ages of the trees on them, and from other data.

18. Truth is to be sought only by a slow and painful progress.

19. To vindicate the religion of their God, to defend the justice of their country, to save us from ruin, I call on this most learned, this right reverend bench. To maintain your own dignity, and to reverence that of your ancestors, I call upon the honour of your lordships. I call upon the humanity and the spirit of my country, to vindicate the national character.

20. In the treasury belonging to the cathedral, in this city, a dish, supposed to be made of emerald, has been preserved for upwards of six hundred years.

21. Contented and thankful, after having visited London, we returned to our retired and peaceful habitations.

22. When the Romans were pressed by a foreign enemy, the women voluntarily contributed all their rings and jewels, to assist the government.

23. He had ploughed, sowed, and reaped his often scanty harvest with his own hands, assisted by three sons, who, even in boyhood, were happy to work with their father in the fields.

24. The little bleak farm, sad and affecting in its lone and extreme simplicity, smiled like the paradise of poverty, when the lark, lured thither by some green barley-field, rose singing over the solitude; and among the rushes and heath, the little brown moorland birds were singing their short songs.

25. The power of the Gospel is at present hidden to a vast majority of our race: its spiritual might is unknown to all save those who admit it into their souls, and foster it with corresponding desire and energy.

26. Looking eagerly around he proceeded with joy, but of the objects with which he had formerly been conversant, he observed but few.

27. He hastened to the palace, overwhelmed with anguish, and casting himself at the feet of the Emperor, he cried, "Great Prince, I have survived my family and friends, and even in the midst of this populous city I find myself in a dreary solitude; to that prison, from which mistaken mercy has delivered me, send me back."

## SECTION V.

## VARIETY OF EXPRESSION.

THE different members of the same sentence may, without causing any ambiguity in the meaning of that sentence be connected by the conjunctive particle “ and ;” but the too-frequent use of this particle must be avoided, by the substitution of the present or past participle for the verb and the conjunctive particle.

The form of expression is sometimes elegantly varied by the introduction of the words “ as it” for “ for and :” of this many examples occur in the writings of the author of the *Rambler*.

The greatest care must be taken, as in the preceding section, to avoid all ambiguity and double construction in the altered members of the sentence.

## EXAMPLES.

1.—*With the present participle.*

He descended from his throne, and ascended the scaffold, and said, “ Live, incomparable pair.”

*Varied* : Descending from his throne, and ascending the scaffold, he said, “ Live, incomparable pair.”

*Or thus* : He descended from his throne, and, ascending the scaffold, said, “ Live, incomparable pair.”

*Or thus* : He descended from his throne, and ascended the scaffold, saying, “ Live, incomparable pair.”

2.—*With the past participle.*

She was deprived of all but her innocence, and lived in a retired cottage with her widowed mother, and was concealed more by her modesty than by solitude.

*Varied* : Deprived of all but her innocence, and concealed more by her modesty than by solitude, she lived with her widowed mother in a retired cottage.

*Or thus* : Deprived of all but her innocence, and living

in a retired cottage with her widowed mother, she was concealed more by her modesty than by solitude.

3.—“as it” for “and.”

*The censure*, which he has incurred, by mixing comic and tragic scenes, extends to all his works, and deserves more consideration.

*Varied*: The censure which he has incurred by mixing comic and tragic scenes, as it extends to all his works, deserves more consideration.

EXERCISES.

1. The beauties of nature are before us, and invite us to contemplate the power, the wisdom, and the benevolence of that great and good being at whose word they sprang up, and presented themselves as proper objects of our admiration, and our gratitude.

2. Rasselas listened to him with the veneration due to the instructions of a superior being; and waited for him at the door, and humbly implored the liberty of visiting so great a master of true wisdom.

3. Egypt is a fertile country: and is watered by the Nile, and is annually inundated by that river, and it receives the fertilizing mud which is brought by the stream in its course, and derives from the deposit a richness which common culture could not bestow.

4. He was called to the high offices of the state at a very early age, and evinced a great knowledge of government and laws, and was regarded by mankind with a respect which is seldom bestowed on one so young.

5. He was basely deserted by the king, who now denied his knowledge of the conspiracy, and he was ungenerously abandoned by Murray and his party, and he was obliged to fly from his native country, to resign the highest office, and to part with one of the most opulent fortunes in the kingdom.

6. I have frequently paused in the wilderness, and contemplated the traces of a whirlwind, and wondered at the mighty force of that invisible power, which roots up the stupendous oak and lofty pine, and spreads ruin and desolation over the fair face of nature.

7. The celestial vault, the verdure of the earth, and the

clear silvery light which danced on the surface of the stream, delighted my eyes, and restored joy to my heart, and gave animation to my spirits, and conveyed to my mind pleasures which exceed the powers of expression.

8. He raised his eyes, and turned to the prince and said, "Your highness will remember the fidelity with which my father has served you, and I suppose that you will pardon my presumption in thus appearing uninvited at your court, and I humbly crave permission to supplicate that protection which it is so easy for you to afford, and so necessary to me that it should be bestowed. The enemies of our family are powerful, and are of noble blood, and are allied by peculiar ties to your highness, and may therefore be supposed to have higher claims to your favour. But I know that generosity to be a characteristic of your highness, which will disregard the suggestions of interest, and defeat the nefarious plans of artful dependants, and afford succour to the persecuted peasant, rather than countenance injustice and oppression."

9. I fixed my eyes on different objects, and I soon perceived that I had the power of losing and recovering them, and that I could at pleasure destroy and renew this beautiful part of my existence. This new and delightful sensation agitated my frame, and gave a fresh addition to my self-love, and caused me to rejoice in the pleasures of existence, and filled my heart with gratitude to my beneficent Creator.

10. She was dressed in her gayest apparel, and wore her most costly jewels, and presented a spectacle of living brilliancy which scarcely the sun himself could rival.

11. The dry leaves rustled on the ground, and the chilling winds whistled by me, and gave me a foretaste of the gloomy desolation of winter.

12. He constantly urged upon them the necessity of living in the strictest accordance with the rules of virtue and truth, and he set before them the certain, though, it might be, remote consequences of a good or bad life, and created and fixed in their minds such a love of true greatness, as will endear them to the virtuous of all ages.

13. Columbus perceived that it would be of no avail to have recourse to any of his former expedients, and found

it impossible to rekindle any zeal for the success of the expedition, and endeavoured to soothe passions, which he could no longer command, and gave way to a torrent too impetuous to be checked.

14. They erected a crucifix, and prostrated themselves before it, and gave thanks to God for conducting their voyage to such a happy issue.

15. He knows that life has many trials, and believes that God has appointed this world as the preparative for another, and regards not with feelings of envy or jealousy, the more prosperous condition of others.

16. The known shortness of life ought to moderate our passions, and may likewise, with equal propriety, contract our designs.

17. The frequent contemplation of death shows the vanity of all human good, and likewise discovers the lightness of all terrestrial evil.

---

## SECTION VI.

### VARIETY OF EXPRESSION. (*Continued*).

THE active verb may be changed into the passive, and the passive verb may be changed into the active, the sense remaining unaltered. This may be called the Inversion of a sentence.

#### EXAMPLE.

All mankind must taste the bitter cup which destiny has mixed.

The bitter cup which destiny has mixed, (*or* which has been mixed by destiny,) must be tasted by all mankind.

#### EXERCISES.

1. The project was received with great applause by all the company.

2. Most of the trades, professions, and ways of living among mankind, take their origin either from the love of pleasure, or the fear of want.

3. Gentleness corrects whatever is offensive in our manners.

4. The places of those who refused to come, were soon filled with a multitude of delighted guests.

5. You have pleaded your incessant occupation ; exhibit, then, the result of your employment.

6. Is the eye of Heaven to be dazzled by an ostentations show of treasures ?

7. In visiting Alexandria, what most engages the attention of travellers is the pillar of Pompey, as it is called, situated at a quarter of a league from the southern gate.

8. The evening is the time to review not only our blessings but our actions.

9. We receive such repeated intimations of decay in the world through which we are passing, decline, and change, and loss, follow decline, and change, and loss, in such rapid succession, that we can almost catch the sound of universal wasting, and hear the sound of desolation going on around us.

10. The rectitude of Dryden's mind was sufficiently shown, by the dismission of his poetical prejudices, and the rejection of unnatural thoughts and rugged numbers.

11. Parallels of this sort rather furnish similitudes to illustrate or adorn, than supply analogies from whence to reason.

12. When the subject is such, that the very mention of it naturally awakens some passionate emotion ; or when the unexpected presence of some person or object in a popular assembly inflames the speaker,—either of these will justify an abrupt and vehement exordium.

13. Theocritus and Virgil are the two great fathers of pastoral writing. For simplicity of sentiment, harmony of numbers, and richness of scenery, the former is highly distinguished. The latter, on the contrary, preserves the pastoral simplicity without any offensive rusticity.

14. The relation of sleep to night, appears to have been expressly intended by our benevolent Creator.

15. The favoured child of nature, who combines in herself these united perfections, may be justly considered the master-piece of creation.

---

## SECTION VII.

VARIETY OF EXPRESSION. (*Continued.*)

To preserve the *unity* of a sentence, it is sometimes necessary to employ the case absolute, instead of the verb and conjunction.

## EXAMPLE.

The light infantry joined the main body of the detachment, and the enemy retreated precipitately towards Lexington.

*Better thus* : The light infantry *having joined* the main body of the detachment, the enemy retreated precipitately towards Lexington.

1. The battle was concluded, and the commander in chief ordered an estimate of his loss to be made.

2. The genius made me no answer, and I turned me about to address myself to him a second time, but I found that he had left me.

3. The trees were cultivated with much care, and the fruit was rich and abundant.

4. The love of praise is naturally implanted in our bosoms, and it is a very difficult task to rise above a desire of it, even for things that ought to be indifferent.

5. The rain poured in torrents upon us, and we were obliged to take shelter in a forest.

6. Offences and retaliations succeed each other in endless train, and human life will, without some degree of patience exercised under injuries, be rendered a state of perpetual hostilities.

7. His mind was the prey of evil passions, and he was one of the most wretched of beings.

8. The character of Florio was marked with haughtiness and affectation, and he was an object of disgust to all his acquaintance.

9. The evidence and the sentence were stated, and the president put the question whether a pardon should be granted.

10. Few governments understand how politic it is to be merciful, and severity and hard-hearted opinions accord with the temper of the times.

11. The controversies in religion had been left to the consideration of parliament, and the Protestants might reckon upon obtaining whatever decision was most favourable to the opinions they professed.

12. Nature dressed the scene in the richest colours and most graceful forms, and never could the eye enjoy a richer spectacle.

13. The crown of that kingdom had once been seized by the hand of a conqueror, and this invited the bold and enterprising in every age to imitate such an illustrious example of fortunate ambition.

14. A general description of the country was given in a former letter, and I shall now entertain you with my adventures.

### SECTION VIII.

#### VARIETY OF EXPRESSION (*Continued.*)

The same idea can be expressed in various ways, either by different words, or by inflections\* of the same word†.

##### EXAMPLE.

Idleness is the cause of misery.

##### *Varied.*

1. Idleness is the poison of happiness.
2. Idleness is an enemy to happiness.
3. Indolence is the bane of enjoyment.
4. Indolence is a foe to happiness.
5. Indolence destroys all our pleasures.
6. Want of occupation prevents the enjoyment of life.
7. Laziness opposes every effort to secure the enjoyment of life.

\* The word *inflection* is here used to signify a grammatical change, such as the change of a case in a noun, or of a tense in a verb, &c.

† The 5th, 6th, and 7th, Sections, exhibit the method of expressing the same idea by inflections of the same words. Besides the methods here explained, the following may be practised in some sentences: viz.

1. By applying adjectives and adverbs instead of substantives.
2. By using nouns instead of adjectives and adverbs.
3. By reversing the correspondent parts of the sentence.
4. By the negation of the contrary, instead of the assertion of the thing first proposed.
5. By the use of pronouns instead of nouns.

8. When we have nothing to do, time hangs heavily on our hands.

9. If we suffer the mind and body to be unemployed, our enjoyments, as well as our labours, will be terminated.

10. Inactivity of mind or body stagnates the spirits, and prevents their easy and natural flow.

11. Indolent habits lay the foundation of future misery.

#### EXERCISES.

1. To die is the inevitable lot of all men.

2. Death is the liberator of him whom freedom cannot release ; the physician of him whom medicine cannot cure, and the comforter of him whom time cannot console.

3. The best season for acquiring the spirit of devotion is in early life. It is then attained with the greatest facility, and at that season there are peculiar motives for the cultivation of it.

4. It will be a sacrifice superlatively acceptable to him, and not less advantageous to yourselves.

5. Sweet was the sound, when oft at evening's close, the village murmur rose up yonder hill.

6. Beware of desperate steps,—the darkest day will on to-morrow have passed away.

7. Ha ! Laughest thou, Lochiel, my vision to scorn ? proud bird of the mountain, thy plume shall be torn !

8. Blame not before you have examined the matter : understand first, and then rebuke.

9. He that honoureth his father shall have long life ; and he that is obedient unto the Lord shall be a comfort to his mother.

10. We should always speak the truth, for a lie is wicked as well as disgraceful.

11. My son, help thy father in his age, and grieve him not as long as he liveth.

12. Pope professed to have learned his poetry from Dryden, whom, whenever an opportunity presented, he praised through his whole life, with unvaried liberality ; and perhaps his character may receive some illustration, if he be compared with his master.

13. Though virtue may be neglected for a time, yet men are so constituted as ultimately to acknowledge and respect genuine merit.

## SECTION IX.

VARIETY OF EXPRESSION. (*Continued.*)

## PERIPHRAESIS, OR CIRCUMLOCUTION.

A PERIPHRAESIS, or circumlocution, is the use of several words to express the sense of one; as, *The glorious luminary of day*, for, the sun—*The shining orbs which deck the skies*, for, the stars.

## EXAMPLES.

*In a Periphrasis.*

1. Mankind. ....	The human race..
2. The sun shines.....	The source of light disperses his rays.
3. Geography. ....	That science, the object of which is to describe the earth and its inhabitants.

## EXERCISES.

1. We must die.	23. With his own hands he had cultivated his grounds, assisted, as they grew up, by three sons, who, even in boyhood, were glad to work with their father in the field.
2. Death.	24. The water evaporates.
3. Women.	25. The grass is green.
4. Grammar.	26. Nature looks fair.
5. Writing.	27. Winter is a desolate season of the year.
6. Arithmetic.	28. A contented man enjoys the greater portion of his life.
7. A school-room.	29. Life is short.
8. Retirement.	30. To confine our attention to the number of the slain, would give us a very inadequate idea of the ravages of the sword.
9. Temperance.	
10. Industry.	
11. Honesty.	
12. Wealth.	
13. A king.	
14. A sailor.	
15. Heaven.	
16. Solitude.	
17. Civilization.	
18. Washington is dead.	
19. Syntax is the third part of grammar.	
20. The ocean is calm.	
21. The stars twinkle.	
22. Amergus was a gentleman of good estate.	

31. Obedience is due to our parents.

32. The constitution of the universe proves the existence of an almighty and beneficent Creator.

33. Enthusiasm is apt to betray us into error.

34. His actions were highly unbecoming.

35. The air is elastic.

36. Astronomy is a delightful study.

37. God is eternal, omniscient, and omnipresent.

38. The death of Julius Caesar is a remarkable event in the history of Rome.

## SECTION X.

VARIETY OF EXPRESSION. (*Continued.*)

## EUPHEMISM, OR SOFTENED EXPRESSION.

THE euphemism is a kind of periphrasis, used to avoid harshness or impropriety of plain expressions ; as, *he perished on the scaffold*, for, “he was hanged.”

Euphemisms are frequently made by a simple change of words without increasing their number : as, *he misrepresented*, for, “he told a lie.”

## EXAMPLES.

*Euphemisms.*

1. He was *drunk*..... He had indulged himself in liquor.

2. She was *crazy*..... She had unfortunately lost her senses ; or, She laboured under alienation of mind.

3. She is a *lazy girl*. .... She is not noted for her industry.

## EXERCISES.

1. I *hate* that man. 7. He was *put into jail*.

2. He was *mad* with me. 8. Charles is a *coward*.

3. My mother *scolded* at me. 9. Henry was a *great rascal*.

4. He was *turned out of* 10. John is a *spendthrift*.

      office. 11. That *man* is a *very stingy fellow*.

5. He *cheats*, and she *lies*. 12. That woman *has very sluttish manners*.

6. I believe that he *stole* that book.

13. This person is <i>very proud</i> .	20. This <i>fellow</i> must be <i>put into the poor-house</i> .
14. He is a <i>conceited fellow</i> .	21. My friend <i>has no money</i> .
15. George is a <i>trouble-some boy</i> .	22. John bought a book, and <i>run in debt for it</i> .
16. She is a <i>careless girl</i> .	23. She <i>works very hard for her living</i> .
17. His garments were <i>dirty and ragged</i> .	24. He eats very <i>greedily, and turns up his nose at every thing</i> .
18. He cannot <i>digest his food</i> .	
19. That <i>poor man</i> was put into the <i>mad-house</i> .	

## SECTION XI.

## ANALYSIS OF COMPOUND SENTENCES.

ANALYSIS means the separation of the parts of which a thing is composed.

A compound sentence is composed of several simple sentences joined together by conjunctions, pronouns, or other connecting words.

The analysis of a compound sentence is the separation of that sentence into the simple phrases or members of which it is composed; and it is performed by omitting the connecting words and supplying those which were omitted in the connexion.

## EXAMPLE.

*Compound sentence.*

Modesty, a polite accomplishment, generally attendant on merit, is in the highest degree engaging, and wins the heart of all with whom we are acquainted.

*Analysis.*

1. Modesty is a polite accomplishment.
2. Modesty is generally attendant on merit.
3. Modesty is in the highest degree engaging.
4. Modesty wins the heart of all with whom we are acquainted.

## EXERCISES.

1. Nothing can atone for the want of modesty ; without which beauty is ungraceful and wit detestable.
2. The smooth stream, the serene atmosphere, the mild zephyr, are the proper emblems of a gentle temper and a peaceful life.
3. Among the sons of strife, all is loud and tempestuous, and consequently there is little happiness to be found in their society.
4. If one hour were like another, if the passage of the sun did not show that the day is wasting, and if the change of seasons did not impress upon us the flight of the year, quantities of duration equal to days and years would glide away unobserved.
5. The forests, the hills, the mounds lift their heads in unalterable repose ; and furnish the same sources of contemplation to us, that they did to those generations that have passed away.
6. Pause for awhile, ye travellers of earth, to contemplate the universe in which you dwell, and the glory of Him who created it !
7. This uneasiness of his mind inclined him to lay hold on every new object, and give way to every sensation that might sooth or divert him.
8. The air, the earth, and the water, teem with delighted existence.
9. The lady Arabella Johnson, a daughter of the earl of Lincoln, accompanied her husband in the embarkation ; and, in honour of her, the ship was called by her name. She died in a short time after her arrival, and lies buried near the neighbouring ~~shore~~. ~~No~~ stone, or other memorial, indicates the exact place ; but tradition has preserved it with a careful and holy reverence.
10. Timid though she be, and so delicate that the winds of heaven may not too roughly visit her, yet the chamber of the sick, the pillow of the dying, the vigils of the dead, the altars of religion, never missed the presence of woman.
11. She perished in this noble undertaking, of which she seemed the ministering angel, and her death spread universal gloom and sorrow through the colony.

12. Conversant with so great a variety of authors, and collecting from all of them what he thought most excellent, out of the confusion, or rather mixture, of all their styles, Plutarch formed his own, which, partaking of each, was yet none of them, but a compound of them all; like the Corinthian metal, which had in it gold, and brass, and silver, and yet was a species of itself.

13. Lennox, elated with the good fortune which had hitherto attended his administration, and flattering himself with an easy triumph over enemies whose estates were wasted, and whose forces were dispirited, refused for some time to come into this measure.

14. From the mountains on every side, rivulets descended that filled all the valley with verdure and fertility, and formed in the middle a lake inhabited by fish of every species, and frequented by every fowl whom Nature has taught to dip the wing in water.

15. His integrity and benevolence are equal to his learning. His deepest researches and most favourite studies are willingly interrupted for any opportunity of doing good by his counsel or his riches.

16. The opening of the leaves and the opening of the flowers of the same plants are so constant to their times (their *appointed* times, as we are naturally led to call them,) that such occurrences might be taken as indications of times of the year. It has been proposed in this way to select a series of botanical facts which should form a calendar; and this calendar has been called the *Calendar of Flora*.

17. Most of those who have any large portion of nature brought under their notice, are led to feel that there is in creation a harmony, a beauty, a dignity, of which the impression is irresistible.

## SECTION XII.

### SYNTHESIS OF SIMPLE SENTENCES.

SYNTHESIS is the reverse of Analysis, and is here used to signify the union of several simple sentences, to form one compound sentence.

In the composition of simple sentences, there must be an ellipsis, or omission of those words which occur more than once in the simple sentences which constitute the compound sentence; and conjunctions, pronouns, or other connecting words, substituted for omitted words.

EXAMPLE.

*Simple sentence.*

Man is a rational animal.

Man is endowed with the highest capacity for happiness.

Man sometimes mistakes his best interests.

Man sometimes pursues trifles with all his energies.

Man considers trifles as the principal object of desire in this fleeting world.

*Compound sentence.*

Man is a rational animal, endowed with the highest capacity for happiness; but he sometimes mistakes his best interests and pursues trifles with all his energies, *considering* them as the principal object of desire in this fleeting world.

EXERCISES.

1. Death is the liberator of him whom freedom cannot release.

Death is the physician of him whom medicine cannot cure.

Death is the comforter of him whom time cannot console

2. Some animals are cloven-footed.

Cloven-footed is a term applied to those whose feet are split or divided.

Cloven-footed animals are enabled to walk more easily on uneven ground.

3. Lochiel was the chieftain of the warlike clan of the Camerons

Lochiel was one of the most prominent, with respect to power, among the Highland chieftains.

Lochiel was one of the most prominent, in respect to influence, among the Highland chieftains.

4. On his way he is met by a Seer.

The Seer, according to the popular belief, had the gift of prophecy.

The Seer forewarns him of the disastrous event of his enterprise.

The Seer exhorts him to return home.

The Seer exhorts him not to be involved in certain destruction.

Certain destruction awaited the cause.

Certain destruction afterwards fell upon it in the battle of Culloden.

5. Fire was one of the four elements of the philosophers.

Air was one of the four elements of the philosophers.

Earth was one of the four elements of the philosophers.

Water was one of the four elements of the philosophers.

6. Of all vices none is more criminal than lying.

Of all vices none is more mean than lying.

Of all vices none is more ridiculous than lying.

7. Self-conceit blasts the prospects of many a youth.

Presumption blasts the prospects of many a youth.

Obstinacy blasts the prospects of many a youth.

8. Sorrow is that state of mind in which our minds are fixed upon the past, without looking forward to the future.

Sorrow is an incessant wish that something were otherwise than it has been.

Sorrow is a tormenting want of some enjoyment which we have lost, and which no endeavours can possibly regain.

Sorrow is a harassing want of some possession which we have lost, and which no endeavours can possibly regain.

9. Four days intervened between his decease and the ceremony that consigned his remains to their last home.

The ceremony was simple.

The ceremony was affecting.

During those four days the heavy clouds rested on the surrounding mountains.

During those four days the rain poured down in incessant torrents.

10. On the scaffold his behaviour was calm.

On the scaffold his countenance was unaltered.

On the scaffold his voice was unaltered.

He spent some time in devotion.

Afterwards he suffered death.

He died with intrepidity.

This intrepidity became the name of Douglas.

11. We may take an instance of adaptation between two forces.

These forces are the force of gravity and another class of forces.

This class of forces is the forces which exist in the vegetable world.

The instance in question is the positions of flowers.

Flowers grow with their cups differently placed.

Some flowers grow with the hollow of their cup upwards.

Other flowers "hang the pensive head."

These latter turn the opening downwards.

12. We find those qualities manifested in each of as many successive ways.

We find each manifestation rising above the preceding by unknown degrees.

We find each manifestation rising above the preceding through a progression of unknown extent.

When we find this, what language can we use concerning these attributes? What other language can we use concerning these attributes, than that they are infinite?

13. The art of writing contributes much to the convenience of mankind.

The art of writing contributes much to the necessity of mankind.

The art of writing was not invented all at once.

Mankind proceeded by degrees in the discovery of the art of writing.

Pictures were the first step towards the art of writing.

Hieroglyphics was the second step towards the art of writing.

An alphabet of syllables followed the use of hieroglyphics.

At last Cadmus brought the Alphabet from Phœnicia into Greece.

The Alphabet had been used in Phœnicia some time.

A number of new letters were added\* to the Alphabet during the Trojan war.

At length the Alphabet became sufficiently comprehensive to embrace all the sounds of the language.

\* See Section 7th, on the use of the case *absolute*, to avoid the repetition of *and*.

## SECTION XIII.

## DERIVATION.

## PRIMITIVE AND DERIVATIVE, SIMPLE AND COMPOUND WORDS.

WRITE a list of the simple, compound, primitive, and derivative words, which can be formed from the words in the following exercises:—

## EXAMPLE.

From the word *argue*, are derived—arguer, argument, argumental, argumentation, argumentative, argued, arguing.

## EXERCISES.

1. Divide, care, improve, profess, succeed, deduce, defend, resolve, calumny, arm, peace, love, laugh, right, good, idol, law, author, contract.
2. Present, attend, moderate, virtue, use, presume, separate, critic, false, fire, full, frolic, fortune, multiply, note, conform, hinder.
3. Book, apply, append, absolve, abridge, answer, aspire, pride, blame, bless, caprice, censure, caution, cite, commune, conceal, correct, reform, defy, define.
4. Discover, elect, elevate, fancy, faction, fault, favour, figure, form, fury, grace, harm, humour, imitate, indulge, moral, mount, open.
5. Peace, potent, prefer, presume, proper, pure, reason, motion, rebel, remark.
6. Represent, secret, spirit, subscribe, suffice, teach, tolerate, tradition, tremble, value, vapour, vivid, wit.

## SECTION XIV.

## SYNONYMES.

A WORD is the synonyme\* of another word when it means precisely the same thing. There are but few words which have others exactly synonymous with

\* The term *synonyme* is derived from two Greek words, which denote that one word agrees in meaning or name with another.

them ; but in every sentence we may substitute words, or phrases nearly synonymous with the principal words, taking care to reject such as may misrepresent the meaning of the writer, and such as may give the sentence a harsh or unusual structure.

Express the following sentences in words synonymous with the principal words which constitute the sentences.

#### EXAMPLE.

Vegetable life in the tropics appears far more vigorous and active, and the circumstances under which it goes on far more favourable, than in our latitudes.

#### *In Synonymes.*

The course of the existence of plants, in the torrid zone, seems much more rapid and energetic, and the conditions under which it advances far more conducive of success, than in our distance from the equator.

#### EXERCISES.

1. Milton's chief talent, and indeed his distinguishing excellence, lies in the sublimity of his thoughts.
2. The icy remnants of the effects of winter, which the river carries down its stream, are visible on its surface till they melt away.
3. Now Morn, her rosy steps in th' eastern clime Advancing, sowed the earth with orient pearl.
4. These are thy glorious works, Parent of good, Almighty ! Thine this universal frame, Thus wondrous fair ; thyself how wondrous then !
5. Satan's approach to the confines of the creation is finely imaged in the beginning of this speech ; the effects of which in the blessed Spirits, and in the Divine Person to whom it was addressed, cannot but fill the mind of the reader with a secret pleasure and complacency.
6. But, if there be in glory aught of good, It may by means far different be obtained, Without ambition, war, or violence ; By deeds of peace, by wisdom eminent, By patience, temperance.

7. The boast of heraldry, the pomp of power.  
 And all that beauty, all that wealth e'er gave.  
 Await alike the inevitable hour :  
 The paths of glory lead but to the grave.

3. My most earnest and anxious desire is, to see this unnatural war brought to a speedy end, by the union of the good, the wise, and the moderate, of all parties.

### SECTION XV. TRANSPOSITION.

TRANSPOSE the members of the following sentences into prose, in such a manner, that they may be harmonious in rhythm and cadence, and without ambiguity in meaning.

#### EXAMPLE.

What is the blooming tincture of the skin,  
 To peace of mind and harmony within ?

#### *Transposed.*

Of what value is beauty, in comparison with a tranquil mind, and a quiet conscience ?

#### EXERCISES.

1. Servant of god, well-done! well hast thou fought  
 The better fight, who single hast maintained  
 Against revolted multitudes the cause  
 Of truth, in word mightier than they in arms.
2. Still raise for good the supplicating voice,  
 But leave to Heaven the measure and the choice.  
 Safe in His power, whose eyes discern afar,  
 The secret ambush of a specious prayer,  
 Implore His aid, in His decisions rest;  
 Secure, whate'er He gives, He gives the best.
3. Of Man's first disobedience, and the fruit  
 Of that forbidden tree, whose mortal taste  
 Brought death into the world, and all our woe,  
 With loss of Eden, till one greater Man  
 Restore us and regain the blissful seat,  
 Sing, heavenly Muse !

4. O Solitude, where are the charms  
That sages have seen in thy face?  
Better dwell in the midst of alarms,  
Than reign in this horrible place.
5. Sweet was the sound when oft at evening's close  
Up yonder hill the village murmur rose.
6. Here rests his head upon the lap of earth,  
A youth to fortune and to fame unknown;  
Fair Science frowned not on his humble birth,  
And Melancholy marked him for her own.
7. Live, while you live, the epicure would say,  
And seize the pleasures of the present day.  
Live, while you live, the sacred preacher cries,  
And give to God each moment as it flies.  
Lord! in my view let both united be;  
I live to pleasure when I live to thee.
8. Oh! for a lodge in some vast wilderness,  
Some boundless contiguity of shade,  
Where rumour of oppression and deceit,  
Of unsuccessful or successful war,  
Might never reach me more.
9. The evening was glorious, and light through the trees  
Played the sun-shine and rain-drops, the birds and  
the breeze;  
The landscape, outstretching in loveliness, lay  
On the lap of the year, in the beauty of May.
10. Yet not the more  
Care I to wander, where the Muses haunt,  
Clear spring, or shady grove, or sunny hill,  
Smit with the love of sacred song; but chief  
Thee, Sion, and the flow'ry brooks beneath,  
That wash thy hallowed feet, and warbling flow,  
Nightly I visit.
11. No sooner had th' Almighty ceased, but all  
The multitude\* of Angels, with a shout  
Loud as from numbers without number, sweet  
As from blest voices, uttering joy, Heaven rung  
With jubilee, and loud Hosannahs filled  
Th' eternal regions.

*Multitude—uttering : the case absolute.*

12. Hail, holy Light, offspring of Heaven first-born,  
 Or of the Eternal co-eternal beam,  
 May I express thee unblamed? Since God is light,  
 And never but in unapproached light  
 Dwelt from eternity, dwelt then in thee,  
 Bright effluence of bright essence increase.

## SECTION XVI.

## DEFINITION.

WRITE, in clear and concise language, definitions of the words in the following exercises; and after such definition, give one or more instances of the proper application of each word.

## EXAMPLES.

1. Explain the word "Elastic."

When a thing is of such a nature, that, on being bent, or compressed, it returns immediately to its former state, it is said to be elastic. Thus, *a bow, Indian rubber, the air, steel, marble*, are elastic substances.

2. Explain "Justice."

Justice is that virtue which commands us to give to every one his due. It requires us not only to render every article of property to its right owner, but also to esteem every one according to his merit, giving credit for talents and virtues wherever they may be possessed, and withholding our approbation from every fault, how great soever the temptation that has led to that fault.

## EXERCISES.

1. Eternal, infinite, omnipotent, omnipresent, incarce-rate, explanation, demonstrated, indivisible.

2. Inevitable, incomprehensible, inspissated, evaporate, mercy, virtue, voice, honesty, grammar, astronomy.

3. Architecture, analysis, synthesis, analogy, compa-rison, judgment, reasoning, description.

4. To transpose, to disregard, excellence, activity, to disobey, tautology, narration, outline, amplify.

5. Mercy, justice, a falsehood, a mistake, advent, adjective, capital, Capitol, a quadruped.

## SECTION XVII.

## ANALOGY, OR RESEMBLANCE.

ANALOGY means a partial resemblance between two or more things, which in other respects are entirely different. Thus, there is an analogy between a ship and a carriage ; because a ship is designed to *carry* us over the water, and a carriage to *carry* us over the land ; but in shape and construction they are entirely different.

## EXAMPLE.

1. There is a close analogy between the wings of a bird and the fins of a fish. With the former, the feathered tribe move aloft in the air : the latter empower the inhabitants of the deep to pursue their course through the water. The wing is provided with strong muscles which enable it to act on the air, the fin has equal power to impress the wave ; while each is moved, with equal facility, in the element for which it is designed.

2. Youth and morning resemble each other in many particulars. Youth is the first part of life : morning is the first part of the day. Youth is the time when preparation is to be made for the business of life : in the morning the arrangements are made for the employment of the day. In youth our spirits are light, no cares perplex, no troubles annoy us : in the morning the prospect is fair, no clouds arise, and no tempest impends. In youth, we form plans which the later periods of life cannot execute ; and the morning, likewise, is often productive of promises, which neither noon nor evening can perform.

## EXERCISES.

1. What analogy is there between the wings of a bird and the legs of an animal ?
2. Between the wheels of a carriage and the sails of a vessel ?
3. Between the art of painting and the art of writing ?
4. Between genius and the sun ?
5. Between intoxication and insanity ?
6. Between darkness and affliction ?

7. Between a watch and an animal, as indicative of the greatness and goodness of the Creator?
8. Between prosperity and brightness?
9. Between food and education?
10. Between the gills of a fish and the lungs of an animal?
11. Between adversity and darkness?
12. Between comfort and light?

## SECTION XVIII.

### TAUTOLOGY.

TAUTOLOGY, which means the unnecessary repetition of a word or idea in a sentence, is a fault that ought always to be avoided.

#### EXAMPLES.

1. He *went* to Liverpool in the packet, and then *went* to London in his carriage.

#### *Tautology corrected.*

He went to Liverpool in the packet, and then proceeded to London in his carriage.

2. The nefarious wickedness of his conduct was reprobated and condemned by all.

#### *Tautology corrected.*

The wickedness of his conduct was condemned by all.

3. He led a blameless and an irreproachable life, and no one could censure his character.

#### *Tautology corrected.*

He led an irreproachable life.

#### EXERCISES.

1. The sun *shines* by day, and the moon and stars *shine* by night.
2. The circumstances which I *told* to John, he *told* to his brother, who *told* them to the General.
3. The first *day* *was spent* in forming rules of order, and the second *day* *was spent* in presenting resolutions.
4. The birds *were clad* in their brightest plumage, and the trees *were clad* in their richest verdure.
5. Grammar *teaches us* to speak properly and write

correctly, and geography *teaches us* the various *divisions* of the earth. Grammar *is divided into* four parts, and geography *divides* the earth into a number of grand *divisions*.

6. Notwithstanding the rapidity with which time *passes away*, men *pass* their lives in trifles and follies ; although reason and religion declare, that not a moment should *pass* without bringing something to *pass*.

7. It is folly to endeavour *to arm* ourselves against those trials and difficulties which *no arms* can overcome.

8. The *brightness* of the sun *brightens* every object on which it *shines*. The *brightness* of prosperity, *shining* on the anticipations of futurity, casts the *shadows* of adversity into the *shade*, and causes the prospects of the future to look *bright*.

9. No *learning* that we have *learned* is generally so dearly *bought*, nor so valuable when it is *bought*, as that which we have *learned* in the school of experience.

10. *Utility* should *usually* be the recommendation of every *utensil* which we *use*.

11. Our *expectations* are frequently disappointed, because we *expect* greater happiness from the future than experience authorizes us to *expect*.

12. He *used* to *use* many expressions not *usually used*, and which are not generally in *use*.

13. The *writing* which mankind *first wrote* was *first written* on tables of stone.

14. The *vast* number and *boundless* variety of the laws and *conditions* established and *fixed* in the universe, is so great, that it would be *superfluous* to endeavour to *enumerate* them, and *idle* to *try* to *recount* them.

15. How strongly does *science* and *knowledge* represent God to us as *incomprehensible* and *beyond our conception* ! His attributes as *boundless* and *unfathomable* ! His *power* and *might*, his *wisdom*, his *goodness* and *benevolence*, *appear* and are *displayed* in each of those *provinces* and *branches* of nature which are *brought before us* and *laid open to our view* ; and in each the more we *study* and *consider* them, the more *impressive* do they *seem*, the more *admirable* and *wonderful* do they *appear*.

## SECTION XIX.

LET the pupils hear read to them, with a loud and distinct utterance, any short and well-selected portion of a good English writer: let the peculiar beauties be dwelt upon, the singular constructions explained, and observations made upon any parts which may be deemed worthy to be brought under the pupils' immediate notice. After this, let the pupils write, from dictation, a sketch of what has been read; the sketch being more or less diffuse according to the age, proficiency, and talent of the learners. From this skeleton must be produced an exercise varying as little as possible from the original.\*

## EXAMPLES.

1. The manifestations of neighbouring land were such, on the following day, as no longer to admit a doubt. Besides a quantity of fresh weeds, such as grow in rivers, they saw a green fish of a kind which keeps about rocks; then a branch of a thorn with berries on it, and recently separated from the tree, floated by them; then they picked up a reed, a small board, and, above all, a staff artificially carved. All gloom and mutiny gave way to sanguine expectation; and throughout the day each one was eagerly on the watch, in hopes of being the first to discover the long-sought-for land.

*Skeleton.*

— manifestations — land — following day — no longer — doubt. Besides — weeds, such as —, they saw — fish — rocks; then — thorn — berries, — tree — floated —; then — reed —, — above all — carved. — gloom — gave way — expectation, — day — watch, — to discover — land.

\* It is recommended, upon the ground of long experience, to put the method of exercise in this and the following Section into practice, in the most extensive and varied manner. There is perhaps no better exercise for strengthening the memory and maturing the judgment than this, and it may be applied to selections not only in prose, but in blank verse or rhyme.

Ex. 2. The continual eulogies made by Columbus of the beauties of the scenery were warranted by the kind of scenery he was beholding. There is a wonderful variety, splendour, and luxuriance, in the vegetation on those quick and ardent climates. The verdure of the groves, and the colours of the flowers and blossoms, derive a vividness to the eye from the transparent purity of the air, and the deep serenity of the azure heavens. The forests, too, are full of life, swarming with birds of brilliant plumage. Painted varieties of parrots and wood-peckers create a glitter amidst the verdure of the grove, and humming-birds rove from flower to flower, resembling, as has well been said, animated particles of a rainbow. The scarlet flamingos, too, seen sometimes in a distant savannah, have the appearance of soldiers drawn up in battalion, with an advanced scout on the alert, to give notice of approaching danger. Nor is the least beautiful part of animated nature, the various tribes of insects that people every plant, displaying brilliant coats of mail, which sparkle to the eye like precious gems.

*Skeleton of the above extract.*

—eulogies—on the—scenery—warranted—  
kind—beholding, —wonderful—, —, and —on  
the vegetation— and —climates, —of the groves, and  
—and blossoms—vividness—purity of the air, —  
serenity —heavens. —forests— life, —birds—  
plumage. — of parrots and — create — amidst  
the verdure —, and humming-birds —, resembling,  
—, — rainbow. — flamingos, —, in — savan-  
nah, —, soldiers —in —, with —scout —, to  
— danger. Nor — least beautiful — nature—  
of insects that —plant, — coats of —, which —  
eye like — gems.

Ex. 3.

O stretch thy reign, fair Peace, from shore to shore,  
Till conquest cease, and slavery be no more !  
Exiled by thee from earth to deepest Hell,  
In brazen bonds let barbarous Discord dwell :  
Gigantic Pride, pale Terror, gloomy Care,  
And mad Ambition, shall attend her there :

There purple Vengeance, bathed in gore, retires,  
 Her weapons blunted, and extinct her fires :  
 There hated Envy her own snakes shall feel,  
 And Persecution mourn her broken wheel :  
 There Faction roar, Rebellion bite her chain,  
 And gasping Furies thirst for blood in vain.

*Skeleton of the above extract.*

O — thy reign, — Peace, from — to —,  
 Till — cease, and — be no more !  
 — by thee from — to deepest —,  
 In — bonds let — Discord — :  
 Pride, — Terror, — Care,  
 And mad — shall — her there  
 There — Vengeance, bathed —, retires,  
 — blunted, and — her fires :  
 There hated — snakes — feel,  
 — mourn — broken wheel :  
 There — roar, — bite her —,  
 And — Furies thirst — in vain.

*Ex. 4.—Eve to Adam.*

That day I oft remember when from sleep  
 I first awaked, and found myself reposed  
 Under a shade, on flowers, much wondering where  
 And what I was, whence thither brought, and how.  
 Not distant far from thence a murmuring sound  
 Of waters issued from a cave, and spread  
 Into a liquid plain, then stood unmoved  
 Pure as th' expanse of heaven : I thither went  
 With inexperienced thought, and laid me down  
 On the green bank, to look into the clear  
 Smooth lake, that to me seemed another sky.  
 As I bent down to look, just opposite  
 A shape within the watery gleam appeared,  
 Bending to look on me : I started back,  
 It started back : but pleased I soon returned,  
 Pleased it returned as soon with answering looks  
 Of sympathy and love.

*Skeleton of the above extract.*

That day I —, when from —  
 I first —, and — reposed

Under —, on —, much — where  
 And what —, whence — and how.  
 Not — far — a — sound  
 Of — issued from —, and spread  
 Into — plain, then stood —  
 Pure as — of Heaven: I — went  
 With — thought, and —  
 On the — bank, to — into —  
 Smooth —, that seemed another —  
 As I — to look, just —  
 A — within the — gleam appeared  
 Bending to —: I —  
 It —; but — I soon —,  
 Pleased it — with — looks  
 Of — and love.

Let a great variety of exercises for practice be taken from the works of the best English writers, Hooker, Milton, Johnson, Dryden, Pope, Crabbe, Addison, Burke, Irving, &c. &c.

## SECTION XX.

### OUTLINES. (*Continued.*)

AFTER the reading and explaining, as in the former Section, of a well-selected and spirited extract from some author, let the pupil write, from dictation, the condensed substance of each period in the extract, and from this reproduce the original.

#### EXAMPLE.

1. The harbour resounded with the well-known note of the sailor, hoisting sail, or weighing anchor; a motley crowd were hurrying on board, and taking leave of their friends, in the confidence of a prosperous voyage and triumphant return. There was the high spirited cavalier, bound on romantic enterprise; the hardy navigator, ambitious of acquiring laurels in these unknown seas; the soaring adventurer, who anticipates every thing from change of place and distance; the keen calculating speculator, eager to profit by the ignorance of savage

tribes; and the pale missionary from the cloister, anxious to extend the dominion of the church, or devoutly zealous for the propagation of the faith. All was full of animation and lively hope. Instead of being regarded by the populace as devoted men, bound upon a dark and desperate enterprise, they were contemplated with envy, as favoured mortals, destined to golden regions and happy climes where nothing but wealth, and wonder, and delights, awaited them.

*The above to be written from the following hints:*

The state of the harbour with reference to the vessels, the sailors, and those that were joyfully taking leave of their friends. There was there, the cavalier, with his motive; the navigator, with his motive; the adventurer, with his; the speculator, with his; the missionary, with his. All full of hope. They were considered not as devoted men, but favoured mortals, with reference to the prospect of their voyage to a happy country.\*

## SECTION XXI.

### NARRATION FROM DETACHED SENTENCES.

WRITE a *connected* narrative from the following detached sentences:

#### EXAMPLES.

*Story in detached sentences.*

1. Plancus was proscribed by the Triumvirs and forced to abscond.

His slaves were put to the torture, but refused to discover him.

New torments were prepared to force them to discover him.

Plancus made his appearance, and offered himself to death.

This generosity of Plancus made the Triumvirs pardon him.

\* Exercises after the above model may be given as recommended in the preceding section.

They said, Plancus only was worthy of so good servants, and the servants only were worthy of so good a master.

*In a connected narrative.*

Plancus, a Roman citizen, being proscribed by the Triumvirs, Antony, Lepidus, and Octavius, was forced to abscond. His slaves, though put to the torture, refused to discover him. New torments were prepared for them; but unwilling to submit to fiercer tortures those who were so faithful to him, Plancus appeared, and offered himself to the swords of the executioners. So noble an example of mutual affection between a master and his slaves, procured a pardon to Plancus: and Rome declared, that Plancus only was worthy of so good servants and they only of so good a master.

### EXERCISES.

#### Ex. I.

The city of the Falerii was besieged by Camillus, general of the Romans.

A schoolmaster decoyed the children of the principal citizens into the Roman camp.

He told Camillus that the possession of these children would soon make the citizens surrender to him.

Camillus told him, the Romans loved courage, but hated treachery.

He ordered the schoolmaster to have his hands bound, and to be whipped back into the city by the boys.

The citizens were charmed with this generous behaviour of Camillus, and immediately submitted to the Romans.

#### Ex. 2.

Calais revolted from the English, and was retaken by Edward III. In revenge for their treachery, he ordered them to choose six citizens to be put to death.

While all were struck with horror at this sentence, Eustace de St. Pierre offered himself for one.

Five more soon joined him; and they came with halters about their necks to Edward.

He ordered them to be executed; but his queen pleaded so powerfully for them, that he pardoned them.

The queen not only entertained them sumptuously in her own tent, but sent them back loaded with presents.

**Ex. 3.**

Cneius Domitius, tribune of the Roman people, had great enmity against Marcus Scaurus, chief of the senate.

He accused Scaurus publicly of several high crimes and misdemeanours.

A slave of Scaurus, through hope of reward, offered himself as a witness against his master.

Domitius ordered him to be bound, and sent to his master.

This generous action of Domitius was much admired by the people.

Honours were heaped upon him without end.

He was successively elected consul, censor, and chief-priest.

**Ex. 4.**

The Romans and Albans were upon the eve of battle.

An agreement was made that three champions from each side should decide the victory.

The Romans chose three brothers, the Horatii.

The Albans chose three brothers, the Curiatii.

At length two of the Roman brothers were slain.

The third decides the battle by a pretended defeat.

This stratagem enabled him to separate his antagonists, whom he slew singly.

**SECTION XXII.**

**NARRATION AMPLIFIED.**

The following particulars are generally embraced in narrations: viz.

1. A description of the place or scene of the actions related.

2. The persons concerned in the narration.

3. The time, posture, state of mind, associations or trains of thought, &c., of the circumstances and individuals mentioned.

*Obs.* In amplified or extended narrations, the pupil must be particularly careful that his sentences be clear, and the connectives properly applied.\*

### EXAMPLE.

#### *Short narrative.*

1. Damon, having been condemned to death by Dionysius, obtained permission to take leave of his family, Pythias pledging his life for the return of his friend on the day of execution. He faithfully returned; and Dionysius was so pleased with their mutual attachment, that he not only pardoned them, but took them both into favour.

#### *Same story amplified.*

Damon and Pythias were intimate friends. Being condemned to death by the tyrant Dionysius, Damon demanded liberty to go home to set his affairs in order; and his friend offered himself to be his surety, and to submit to death if Damon should not return. Every one was in expectation what would be the event, and every one began to condemn Pythias for so rash an action; but he, confident of the integrity of his friend, waited the appointed time with cheerfulness. Damon, strict to his engagement, returned at the appointed time. Dionysius, admiring their mutual fidelity, pardoned Damon, and prayed to enjoy the friendship of two such worthy men.

#### *Same story more amplified.*

Damon, being condemned to death by Dionysius, tyrant of Syracuse, obtained liberty to visit his wife and children; leaving his friend Pythias as a pledge for his return, on condition, that if he failed to appear within a stated period, Pythias should suffer in his stead. Damon not appearing at the time appointed, the tyrant had the curiosity to visit Pythias in prison. "Foolish presumption!" said he, "to rely on Damon's promise! How could you imagine that he would sacrifice his life for you, or for any man?" "My lord," said Pythias, with a

\* In this lesson a short narration is presented for the pupil to amplify, or enlarge. The model presents several degrees of amplification, and it is recommended to the teacher to require similar degrees from the pupil.

firm voice and noble aspect, "I would suffer a thousand deaths rather than that my friend should fail in point of truth and honour: he cannot fail; I am as confident of his virtue, as of my own existence. But I beseech the gods to preserve his life: Oppose him, ye winds! disappoint his eagerness, and suffer him not to arrive till my death has saved a life of much greater consequence than mine, necessary to his lovely wife, to his innocent children, to his friends, to his country! Oh, let me not die the most cruel of deaths in that of my friend!" Dionysius was confounded and awed with the magnanimity of these sentiments: he wished to speak: he hesitated: he looked down; and retired in silence. The fatal day arrived. Pythias was brought forth; and, with an air of satisfaction, walked to the place of execution. He ascended the scaffold and addressed the people: "My prayers are heard; the gods are propitious; the winds have been contrary; Damon could not conquer impossibilities; he will be here to-morrow, and my blood shall ransom that of my friend." As he pronounced these words, a buzz arose, a distant voice was heard, and the crowd caught the words, and "Stop, stop the execution!" was repeated by every person. A man came at full speed. In the same instant he was off his horse, on the scaffold, and in the arms of Pythias. "You are safe," he cried; "you are safe, you are safe, my friend! The gods be praised, you are safe." Pale, cold, and half speechless, in the arms of his Damon, Pythias replied in broken accents: "Fatal haste—cruel impatience—what envious powers have wrought impossibilities against your friend! But I will not be wholly disappointed: since I cannot die to save you, I will die to accompany you." Dionysius heard and beheld with astonishment; his eyes were opened, his heart was touched, and he could no longer resist the power of virtue. He descended from his throne, and ascended the scaffold. "Live, live, ye incomparable pair! ye have demonstrated the existence of virtue; and consequently of a God who rewards it. Live happy, live renowned; and as you have invited me by your example, form me by your precepts to participate worthily of a friendship so divine."

*The same story still more amplified.*

When Damon was sentenced by Dionysius of Syracuse to die on a certain day, he begged permission to retire, during the interval, to his own country, to set the affairs of his disconsolate family in order. This the tyrant intended peremptorily to refuse, by granting it, as he conceived, on the impossible condition of his procuring some one to remain as hostage for his return, under equal forfeiture of life. Pythias heard the conditions, and did not wait for an application upon the part of Damon ; but instantly offered himself as security for his friend ; which, being accepted, Damon was immediately set at liberty. The king and all the courtiers were astonished at this action ; and, therefore, when the day of execution drew near, the tyrant had the curiosity to visit Pythias in his confinement. Some conversation took place on the subject of friendship, in which the tyrant delivered it as his opinion, that self-interest was the sole mover of human actions : and that as to virtue, friendship, benevolence, love of one's country, and the like, he looked upon them as terms invented by the wise to impose upon the weak. "My lord," said Pythias, with a firm voice and noble aspect, "I would it were possible that I might suffer a thousand deaths, rather than my friend should fail in any article of honour and truth. In these he cannot fail : I am as confident of his virtue as I am of my own existence. But I pray, I beseech the gods, to preserve the life and integrity of my Damon together. Oppose him, ye winds ! prevent the eagerness and impatience of his honourable endeavours, and suffer him not to arrive, till by my death I have redeemed a life a thousand times of more consequence, of more value than my own ; more estimable to his lovely wife, to his children, to his friends, to his country ! O leave me not to die the worst of deaths in that of my friend " Dionysius was awed and confounded by the dignity of these sentiments, and by the manner in which they were uttered ; he felt his heart struck by a slight sense of invading truth ; but it served rather to perplex than undeceive him. The fatal day arrived ; Pythias was brought forth, and walked amidst the guards, with a serious but satisfied

air, to the place of execution. Dionysius was already there, and, exalted on a throne that was drawn by six white horses, sat pensive and attentive to the prisoner. Pythias came; he vaulted lightly on the scaffold, and surveying for a time the apparatus of his death, he at length turned with a placid countenance, and thus addressed the spectators: "My prayers are heard," he cried; "the gods are propitious; you know, my friends, that the winds have been contrary till yesterday. Damon could not come; he could not conquer impossibilities; he will be here to-morrow; and the blood which is shed to-day shall have ransomed the life of my friend. Oh! could I erase from your bosoms every doubt, every mean suspicion of the honour of the man for whom I am about to suffer, I should go to my death even as I would to my wedding. Be it sufficient, in the mean time, that my friend will be found noble; that his truth is unimpeachable; that he will speedily prove it; that he is now on his way, hurrying on, accusing himself, the adverse elements, and fortune; but I haste to prevent his speed:—Executioner, do your office." As he pronounced the last words, a buzz began to rise amongst the remotest of the people; a distant voice was heard—the crowd caught the words, and "Stop, stop the execution!" was repeated by the whole assembly. A man came at full speed; the throng gave way to his approach; he was mounted on a steed that almost flew: in an instant he was off his horse, on the scaffold, and held Pythias in his close embrace. "You are safe," he cried; "you are safe, my friend, my dearest friend! the gods be praised, you are safe! I now have nothing but death to suffer, and am delivered from the anguish of those reproaches which I gave myself for having endangered a life so much dearer than my own." Pale, cold, and half speechless in the arms of Damon, Pythias replied in broken accents—"Fatal haste!—cruel impatience!—What envious powers have wrought impossibilities in your favour? But I will not be wholly disappointed. Since I cannot die to save, I will not survive you." Dionysius heard, beheld, and considered all with astonishment. His heart was touched; he wept, and leaving his throne, he ascended the scaffold. "Live,

live, ye incomparable pair!" he cried; "ye have borne unquestionable testimony to the existence of virtue; and that virtue equally evinces the existence of a God to reward it. Live happy, live renowned! And O form me by your precepts, as ye have invited me by your example, to be worthy of the participation of so sacred a friendship!"

### EXERCISES.

1. A certain man was sick, named Lazarus, of Bethany, the town of Mary and her sister Martha. Therefore his sisters sent unto Jesus, saying, "Behold, he whom thou lovest is sick." And he said unto his disciples, "My friend Lazarus sleepeth; but I go that I may awake him out of sleep." But in these words Jesus spake of the *death* of Lazarus. Now Mary, hearing where Jesus was, went unto him, and throwing herself at his feet, she said, "Lord, hadst thou been here my brother had not died." And Jesus, seeing her and the Jews with her weeping, wept also; and coming to the grave, he commanded them to roll away the stone from its mouth; and, after a deep and fervent prayer, he cried with a loud voice, "Lazarus, come forth!" And the dead arose and came forth.

2. After certain days, when Felix came, with his wife Drusilla, who was a Jewess, he sent for Paul and heard him concerning the faith in Christ. And as he reasoned of righteousness, temperance, and judgment to come, Felix trembled, and answered, Go thy way forth this time, when I have a convenient season I will call for thee.\*

## SECTION XXIII.

### DESCRIPTION.

**DESCRIPTION** may in most cases be considered as an amplified definition. Correctness of description depends upon *habits of observation*; habits which the youthful mind cannot too early and carefully encourage. No rules as to the formation of these

\* Many examples of this kind may be *most profitably* given from the Holy Scripture.

habits can be given; but in descriptions the following hints may be used.

*I. For sensible objects.*

1. The time when, and place where, it exists, or was seen.
2. The purpose for which it is designed, its name, uses, and conveniences.
3. Its novelty or antiquity, general or particular existence.
4. Its figure or form, and position, together with an analysis of its parts.
5. Its resemblance to any other object.
6. Its size, colour, beauty, or want of these qualities.
7. The persons or artists by whom it was made.
8. Materials of which it was made, and the manner in which it is constructed.
9. Its effects on mankind by increasing or abridging their comfort, &c.
10. The feelings or reflections which it excited.
11. Its connexion with any other subject.

**EXAMPLE.**

(1.\*.) In visiting Alexandria, what most engages the attention of travellers is the pillar of Pompey, as it is commonly called, situated at a quarter of a league from the southern gate. (8.) It is composed of red granite, a hard kind of stone, variegated with black and white spots, and very common in Egypt and Arabia. (4.) The capital of the column is of the Corinthian order of architecture, the palm-leaves composing the volutes not being indented, because the height for which they were destined, would render the indentation invisible to the spectator below. (8) The shaft, or main body of pillar, together with the upper part of the base or foundation, is composed of one entire block of marble, ninety feet long, and nine in diameter. (4. and 8.) The base, which is a cubical block of marble, sixty feet in circumference, rests on two layers of stone, bound together with lead.

---

\* The numbers in this model refer to the corresponding numbers above, and show what particulars are embraced in the description.

(6.) The whole column is one hundred and fourteen feet high. It is perfectly well polished, and a little shivered on the eastern side only. There was originally a statue on this pillar, one foot and ankle of which are still remaining. The statue must have been of gigantic size, to have appeared of a man's proportions at so great a height. To the eye below, the capital does not appear capable of holding more than one man upon it; but it has been found that it could contain no less than eight persons very conveniently. Nothing can equal the majesty of this monument. Seen from a distance it over-tops the town, and serves as a signal for vessels. (10.) On a nearer approach of the spectator, it produces an astonishment mingled with awe. One can never be tired with admiring the beauty of the capital, the length of the shaft, and the extraordinary simplicity of the pedestal. (2.) The purpose for which this splendid monument was designed, (1) the time when it was raised, and (7.) the artist by whom it was planned and executed, are all equally involved in obscurity. (3.) History throws no light which can penetrate the darkness in which its origin is enveloped; nor can tradition aver anything certain with regard to it. (2.) By some, it is thought to have been erected in honour of Pompey; who, flying from Cæsar after the battle of Pharsalia, was basely assassinated in this place. But the more probable opinion is, that it was raised in gratitude to the Emperor Severus, who had conferred great favours on the inhabitants of Alexandria. (11.) The pillar of Pompey, or of Severus, call it by which name you will, is a standing monument of the perfection attained by the ancients in all the arts on which the science of architecture depends; and proves, beyond dispute, that, in what other respects soever the moderns may have surpassed the ancients, yet in grandeur of design, boldness in execution, taste, richness and elegance of combination, they must yield the palm of superiority.

## EXERCISES.

Ex. 1. A ship.

Ex. 4. steam-boat.

2. A carriage.

5. A watch.

3. A school-room.

6. A clock.

Ex. 7. A writing-desk.	Ex. 13. A wind-mill.
8. A dwelling-house.	14. A canal.
9. A plough.	15. A railroad.
10. A harrow.	16. A bridge.
11. A fire-engine.	17. A telescope.
12. A paper-mill.	

*II. For natural scenery.*

1. The climate, weather, surface, soil.
2. The state of cultivation, progress of vegetation, and its kind.
3. The animated objects in the vicinity, together with the conveniences or inconveniences of their situation.
4. The improvements made by human industry.
5. The beauty, or deformity, discoverable in the uncultivated parts of the scene.
6. The inhabitants in the vicinity, their occupations and character.
7. The prospects around the scene, hill or valley, water stagnant or running, slow or rapid, &c.
8. The sounds produced by natural objects: such as a waterfall, a brook, the wind passing through the trees:—or by animated nature, such as the bleating of sheep, the lowing of cattle, the singing of birds, and the noise proceeding from the workmen and their machinery, &c.

*III. For description of persons and character.*

1. Person, tall or short, fleshy or thin.
2. Manner, strong or feeble, graceful or awkward, active and energetic, or indolent and wanting in energy.
3. Gait; behaviour; character, good, bad, or indifferent: disposition, amiable or irritable; habits, temperate or otherwise; principles, fixed or unsteady.
4. Profession or occupation; station in society; riches or poverty; birth, parentage, residence, age, education, associates.
5. Character of the mind, talents, memory, discrimination, judgment, language, expressions, &c.

*EXERCISES.*

1. Write a description of the life and character of Julius Cæsar.

2. Give a topographical account of Athens, and its vicinity.
3. Write a description of the life and character of Cicero.
4. Describe the topography, climate, &c., of Ancient Rome, and its neighbourhood.
5. Give an account of the life, death, and character of Pompey the Great.
6. Describe the situation, extent, climate, &c., of Jerusalem and the vicinity in the time of Christ.
7. Write the life and character of St. Paul.
8. Write the life and character of David.
9. Write the life and character of Joseph.

---

## SECTION XXIV.

### FIGURATIVE LANGUAGE.

WORDS that belong to one class of objects are frequently applied to other classes. Thus, the words *morning* and *evening* properly belong to the day; but as they signify the first and last parts of the day, they are applied also to other subjects. Thus, the phrase, *the morning of life* is often used for *youth*; and *the evening of life*, for *old age*. This is called “a figure of speech.”

Figures of speech always denote some departure from simplicity of expression; they represent, in a forcible manner, the idea which we intend to communicate, and present it with the addition of some circumstances which renders the impression more strong and vivid. Thus, when we say, “A good man enjoys happiness in the midst of adversity,” we express an idea in the simplest manner possible. But as there is an analogy\* between *happiness* and *light*, and between *adversity* and *darkness*, we may express the same idea in figurative language thus: “To the upright there ariseth *light* in *darkness*.” Here a new

---

\* See Section 17.

circumstance is introduced ; two objects, in some respects resembling one another, are presented to the imagination ; *light* is put in the place of *comfort*, and *darkness* is used to suggest the notion of *adversity*.

Figures are divided into two kinds or classes, figures of words, and figures of thought.

Figures of words are called **TROPS**.

Figures of thought are called **METAPHORS**.

The word “*Trope*,” signifies a *turning* ; and “*Metaphor*,” *transferring*.

A **TROPE** is the *change* or *turning* of a word from its original signification.

Thus, in the sentence already adduced, “To the upright there ariseth *light* in *darkness*,” the trope consists in “*light* and *darkness*” being changed or turned from their usual meaning, and employed to signify “*comfort* and *adversity*;” on account of some resemblance or analogy, which they are supposed to bear to those conditions of life.

A **METAPHOR** is a figure in which the words are used in their original signification ; but the *idea* which they convey is *transferred* from the subject to which it properly belongs, to some other which it resembles. Thus, when we say of a man, “He is the *pillar* of the state,” we use the word *pillar* in its common acceptation ; but the idea of *support*, which a pillar implies, is transferred from a building to the state ; and our meaning is, “that the man, by his wisdom or prudence, contributes as much to the safety and security of the nation, as a pillar, by its strength and solidity, does to the stability of the building.”\*

\* *Tropes and metaphors so closely resemble each other, that it is not always easy, nor is it important, to be able to distinguish the one from the other.*

## EXAMPLES.

*Express the following metaphors in plain language :*

1. "A poor hind nursed in the lap of ignorance."  
A poor hind who had never been educated.
2. "The earth thirsts for rain:"—or, in plain language,  
The earth wants water.

## EXERCISES.

1. The sunset of life.
2. The meridian of our days.
3. The magic hues of the clouds are pencilled by the sun.
4. The winds plough the lonely lake.
5. The splendour of genius illuminates every object on which it shines.
6. A raging storm, and a deceitful disease, may both be encountered on life's troubled ocean.
7. The rainbow strides the earth and air.
8. Indolence is the bane of enjoyment.
9. The queen of the spring, as she passed down the vale,  
Left her robe on the trees, and her breath on the gale.
10. Daughters of telescopic ray,  
Pallas and Juno smaller spheres — .
11. Science shall renovate beam,  
And gild Palermo's favoured ground.
12. Each hill and dale, each deepening glen and wold,  
Defies the power that crushed thy temples gone.
13. Dear are the wild and snowy hills,  
Where hale and ruddy freedom smiles.
14. There is no flesh in man's obdurate heart;  
It does not feel for man.
15. Lands intersected by a narrow frith  
Abhor each other.
16. Let freedom circulate through every vein of all your empire.
17. Whether 'tis nobler in the mind to bear  
The slings and arrows of outrageous fortune.
18. O ! for a muse of fire, that would ascend  
The brightest heaven of invention.

## SECTION XXV.

### THE USE OF METAPHORS.

IN the use of metaphors the following rules are to be observed :

(1.) Metaphors ought to be neither too numerous, too gay, nor too elevated, but suited to the nature of the subject.

(2.) They must be drawn from proper objects ; avoiding all such as will raise in the mind disagreeable, mean, or low ideas.

(3.) Every metaphor should be founded on a resemblance which is clear and striking ; not far fetched, nor difficult to be discovered.

(4.) Metaphorical and plain language must not be mixed confusedly together ; that is, a sentence should never be constructed, so that part of it must be understood literally, and part metaphorically.

(5.) Two different metaphors must not meet together on the same subject.

(6.) Metaphors must not be crowded together on the same subject.

(7.) Metaphors must not be too far pursued.

#### EXAMPLES.

##### *Plain language :*

1. Our misfortunes soon end, and we are favoured with prosperity.

##### *In figurative language :*

The clouds of adversity soon pass away, and are succeeded by the sunshine of prosperity.

##### *Plain language :*

2. The waters, falling from the rocks, made a pleasing noise which I distinctly heard.

---

\* The test of the excellence of a metaphor is nature and simplicity. Shakspeare has said,

“Or to take arms against a sea of troubles.”

The inconsistency of this metaphor is hardly to be sanctioned even on the authority of the immortal bard.

*In figurative language :*

I heard the voice of the waters as they merrily danced from rock to rock.

*Plain language :*

3. The water of the lake was without motion.

*In figurative language :*

The waves were asleep on the bosom of the lake.

*Plain language :*

4. The grass grows in the meadows in the spring, and summer soon succeeds.

*In figurative language :*

In the spring of the year, the meadows clothe themselves in their beautiful green robes to welcome the approach of summer.

*Plain language :*

5. He could not be seen on account of the darkness of the night.

*In figurative language :*

Night had shrouded him in her dark mantle.

**EXERCISES.**

1. She was the first in her class. (head.\* )
2. He was the last in the division. (foot.)
3. She was a person of very indolent habits. (taken possession.)
4. It rains, the clouds are black, it thunders and lightens. (open a fountain, frown, roar, sets on fire.)
5. He sunk in the water. (swallowed.)
6. There are scenes in nature which are pleasant when we are sad, as well as when we are cheerful. (speaks, smiles, sympathizes.)
7. The number of people who are alive, is very small compared with those who have died. (tread, slumber.)
8. The river flows through no country which is inhabited, and no sounds are made near it, except what are caused by the moving of its own waters. (Silence, —solitude,—hears no sound except voice.)

\* The word or words in brackets, attached to each sentence, are given as *hints* to the pupil, to enable him to form a figure. He needs not be *required* to use them if he can perform the exercise without assistance.

9. The hand of the clock moves round without noise. (Time, silent tread.)

10. The wind moves rapidly, although it is seldom heard. (wings—song.)

11. Thou must pass many years in this world, where wise men *may* suffer difficulties and hardships, and foolish persons *must* find trouble. (sea, long voyage, shipwreck.)

12. The wind causes the leaves to move. (dance.)

13. Guilt is always wretched, and virtue is always rewarded sooner or later. (wedded, allied.)

14. Perfect taste knows how to unite nature with art, without destroying the simplicity of nature in the connexion. (wed, sacrificing, alliance.)

15. Virgil might almost be termed a plagiarist; but he has corrected the faults and added to the beauties of that which he has taken from others. (adorn a theft, polish stolen diamonds.)

16. Under every circumstance of life, let the love of God be the regulating principle of all your words and actions: secure in the protection which he will then unquestionably vouchsafe to you, you will enjoy a degree of happiness which it is beyond the power of language to describe. (in calm, storm, compass: haven, anchor, &c.)

17. The wicked man may, for a time, indulge in base and sordid pleasure; but he will receive a certain though late retribution. (voluptuary expand, sails; but shoals, rocks, wreck, &c.)

## SECTION XXVI.

### ALLEGORY.

AN allegory is the representation of one thing by another analogous\* to it. It may be considered as a series or chain of continued metaphors.

The only material difference between allegory and metaphor, besides the one being short and the other

---

\* See Section 17.

prolonged, is, that a metaphor always explains itself, by the words that are connected with it, in their proper meaning; whereas, in allegory something is intended more than the words, in their literal signification imply.

Apologues parables, and fables, may all be considered as allegories.

#### EXAMPLE.

1. Represent truth and falsehood under an allegory.

Amid the shades of a venerable wood, which clothed the sides of a lofty mountain, there lived, in calm meditation and repose, an aged hermit, remarkable for his wisdom and benevolence. As he was, one day, sitting at the entrance of the grotto which was his habitation, he beheld two nymphs of striking gait and mien. They approached him with the veneration due to his character; and, stating their intention of passing through the large plain which lay before them, they solicited from him the benefit of his counsels. Furnished with the admonitions which his wisdom dictated, and with the cautions which his experience supplied, they set out on their intended journey. They soon found with what accuracy the sage had delineated the difficulties of their task; for the plain was intersected, in every direction, with tortuous paths and by-roads, which often distracted the passengers by their perplexity and intricacy. Of the two nymphs, the one pursued her course with undeviating watchfulness; and there was about her a dignity and serenity, which imparted to all her movements the most becoming grace. Joy mantled in her looks; the beam of health played around her radiant brow; and her heart bounded with the purest and most unmixed delight. She accomplished her task with ease; and, her duty done, the sage gladly welcomed her to his grotto, and called her *Truth*. Her companion, seduced by a false phantom of pleasure, left the onward path which Truth had chosen; and ventured, tremblingly indeed at first, into one of those crooked paths which so often presented themselves to her. Before the habit of this deviation was established, she had the power to turn; but it was always with a sacrifice of joy and

health. At length, trusting herself too far, she was irrecoverably lost in the maze which surrounded her. The bloom of health forsook her cheek : she became pale, wan, and morose ; and wandered the wretched victim of Mistrust, Fear, and Despair. To her the sage, learning her fate, gave the name of *Falschood*.

### EXERCISES.

1. Write, from the following hints, an allegory showing the danger of ambition without talent.

A snail despised the closeness of his shell, and sighed for more room. .

He one day found the empty shell of a lobster.

He took possession, and was envied by all his kindred.

He one day perished with cold in a corner of the shell.

2. Represent “anger and its effects,” by the allegory of a volcanic mountain.

3. Represent “human life,” by the allegory of the ocean and its tributary streams.

### SECTION XXVII.

#### HYPERBOLE, OR EXAGGERATION.

HYPERBOLE, or exaggeration, consists in magnifying an object beyond its natural bounds.

This figure occurs very frequently in common conversation ; as when, to represent the quickness of motion, we say “*as quick as lightning*,” or “*as swift as the wind*.”

Hyperbole should be sparingly used ; but no rule can be given for its management, except that it must be under the guidance of judgment and good sense.

\* As instances of allegory which may be studied and imitated, the following may be mentioned : *The Hill of Science* ; *The Journey of a Day* ; and an Eastern narrative by Hawkesworth, entitled *No life is pleasing to God, that is not useful to Man*. The 80th Psalm, and No. 55 of the *Spectator*, furnish other beautiful allegories. *The Pilgrim's Progress* is, perhaps, the longest allegory ever written.

## EXAMPLES.

1. His speech was so deeply interesting and impressive, that the very walls listened to his arguments, and were moved by his eloquence.

[By this hyperbole a forcible impression is given of the attention of every individual of the assembly, and the effect which the eloquence of the speaker had upon each individual.]

2. Shakspeare, in the play of *Julius Cæsar*, makes Antony utter the following noble hyperbole:

Were I Brutus,  
And Brutus Antony, there were an Antony  
Would ruffle up your spirits, and put a tongue  
In every wound of Cæsar, that should move  
The stones of Rome to rise and mutiny.

## EXERCISES.

Represent the following expressions in an hyperbole

1. The immense number of the stars.
2. The brightness of a lighted room.
3. The splendour of a dress ornamented with jewels.
4. The affliction caused by the death of a distinguished individual.
5. The number of persons in a crowd.
6. The loudness of a speaker's voice.
7. The size of a country expressed by the rising and setting of the sun.
8. The thirst of an individual expressed by the quantity of liquid he consumes.
9. The quantity of rain which falls in a shower.
10. The sharpness of a man's sight.
11. The stupidity of an animal.

## SECTION XXVIII.

## PERSONIFICATION, or PROSOPOPEIĀ.\*

PROSOPOPOEIĀ, or Personification, is that figure by which life and action are attributed to inanimate objects.

This figure may be considered as the foundation of a large proportion of figurative language. When we say that "*the earth thirsts* for rain," or "*smiles* with plenty," we represent the earth as a living creature *thirsting* and *smiling*.

There are three degrees in this figure; namely:

1. When some of the properties or qualities of living creatures are attributed to inanimate objects: as,

*A furious dart*; *thirsty* ground; a *deceitful* disease; the *angry* ocean.

Here the personification consists in ascribing *fury*, *thirst*, *deceit*, and *anger*, which, in reality, are felt by living creatures only, to the inanimate objects, *a dart*, *a disease*, and *the ocean*.

2. When inanimate objects are represented as acting like those which have life; as,

Lands intersected by a narrow frith *abhor* each other.

—The calm shade

*Shall bring* a kindred calm, and the sweet breeze  
That makes the green leaves *dance*, shall *wraft* a balm  
To thy sick heart.

—The cool wind

That *stirs* the stream *in play*, shall *come* to thee  
Like one that loves thee, nor will let thee pass  
Ungreeted; and shall *give its light embrace*.

Here the words in Italics show in what the personification consists; namely, in representing the lands *abhorring*, the shade *bringing*, the breeze *wrafting*, the leaves *dancing*, the wind *stirring a stream* and *playing*, *coming*, and *embracing*.

\* An attentive study of this figure will show that it is founded on Analogy.

3. When they are represented as speaking to us, or listening to what we say ; as,

—Hand and voice.

Awake, awake ! and thou, my heart, awake !  
 Green fields and icy cliffs, all join my hymn !  
 And thou ! Oh silent mountain, sole and bare.  
 \* \* \* \* \* \* \* \* \*  
 \* \* \* wake, O wake, and utter praise,

Yet fair as thou art, thou shunnest to glide,  
 Beautiful stream ! by the village side ;  
 But windest away by the haunts of men,  
 To silent valley and shaded glen.

Here the *hand*, *voice*, *heart*, *green fields*, *icy cliffs*, the *mountain* and the *stream*, are represented as if they were listening to the speaker.

#### EXAMPLES.

##### *Of the first degree.*

1. The *hungry* waves. 2. The *joyous* rain. 3. The *surly* storm.

#### EXERCISES.

*Personify the following subjects in the first or lowest degree.*

##### Ex. 1.

A brook,  
 A waterfall,  
 The wind,  
 A tempest,  
 Time,  
 Fortune,  
 Adversity.

##### Ex. 2.

The earth,  
 The ocean,  
 The sun,  
 Science,  
 Industry.

##### Ex. 3.

Idleness,  
 Intemperance,  
 Fire,  
 An earthquake,  
 The waves,  
 Rain,

##### Ex. 4.

Winter,  
 Summer,  
 Mirth,  
 Folly,  
 Pleasure,  
 Pain.

#### EXAMPLE.—*Of the second degree.*

*Plain expression.* He drew his sword from its scabbard.

*Personification.* At his command his sword leapt from the scabbard.

EXERCISES.—*Personify the following, in the second degree.*

1. He is asleep. (sits on his eyelids.\*)
2. He is in love. (throw a chain around.)
3. The laws contain the declaration that the murderer must die. (to hand a sword.)
4. He who is pleased with natural scenery, can find instruction and entertainment in every object which he sees. (Nature speaks a language.)
5. In a few days we shall depart from the light of the sun, and be buried in the earth. (Sun shall see, earth claim.)
6. The sun cannot be seen through the clouds, (pierce through.)
7. The air is so soft, that we are induced to take a walk. (invites.)
8. The moon shines on the brow of the mountain. (gilds.)
9. The shadows caused by night pass away. (nursed.)
10. The hands of the clock were at nine. (points.)
11. The fire has been extinguished. (die.)
12. The lightning among the crags appears, first on one peak and then on another. (leaps.)

EXAMPLES.—*Of the third degree.*

1. Oh, Switzerland! my country! 'tis to thee  
I strike my harp in agony;—  
My country! nurse of liberty,  
Home of the gallant, great, and free,  
My sullen harp I strike to thee.
2. Oh grave! where is thy victory?  
Oh death! where is thy sting?
3. Oh solitude, where are the charms  
That sages have seen in thy face?

\* The words or phrases within the brackets are offered as hints to the pupil.

EXERCISES\*.—Personify the following subjects.

1. The scenes of early life.	5. Religion.	9. Indolence.
2. Intemperance.	6. Adversity.	10. Poverty.
3. War.	7. Industry.	11. The sun.
4. Peace.	8. Liberty.	12. Night.

## SECTION XXIX.

### APOSTROPHE.

APOSTROPHE is an address to a real person, who is either absent or dead, but whom we suppose present, and listening to us.

#### EXAMPLES.

1. Oh, my son Absalom ! would God I had died  
for thee ! oh, Absalom, my son.

2. Soul of the just, companion of the dead !

Where is thy home, and whither art thou fled ?

(No exercises are affixed to this section. The figure itself is so simple, that the pupil can readily apply it, without having had much practice in it.)

## SECTION XXX.

### SIMILE, OR COMPARISON.

A SIMILE, or comparison, is where the *analogy*† or resemblance between two objects is expressed in form, and usually pursued more fully than the nature of a metaphor admits. Thus when we say of a great man, “He is the *pillar* of the state,” we use a metaphor; but when we say of him, “He upholds the state like a pillar,” which supports the weight of an edifice, the metaphor then becomes a comparison.

Comparisons are used for two principal purposes, namely, to *explain* a subject, or to render it pleasing.

\* No object which has not dignity in itself, should ever be personified in this degree.

† See Section 17.

It is necessary, in a comparison, that it serve to illustrate the object, for the sake of which it is introduced, and give a stronger conception of it.

In drawing comparison, the following rules must be observed.

1. Comparisons must not be drawn from objects which have too near and obvious a resemblance of the object with which they are compared.

2. They must not be founded on too faint and distant likenesses.

3. The object from which a comparison is drawn ought never to be an unknown object, nor one of which few people can have a clear idea.

4. Similes, or comparisons, should never be drawn from mean or low objects.

#### EXAMPLES.

1. A troubled conscience is like the ocean when ruffled by a storm.

2. Though my perishing ranks should be strewed in their gore.

Like ocean-weeds heaped on the surf-beaten shore.

3. An elevated genius, employed in little things, appears like the sun in his evening declination ; he remits his splendour, but retains his magnitude ; and pleases more, though he dazzles less.

4. Charity, like the sun, brightens every object on which it shines.

5. As from the wing no scar the sky retains,  
The parted wave no furrow from the keel,  
So dies in human hearts the thought of deaths.

#### EXERCISES.

1. Virtue is like —. The more it is rubbed, the more brightly it shines.

2. A man of honest intentions is like — where we can always see the bottom.

3. A man of virtuous principles is like —. The winds blow, and the waves beat upon it, but it —. So amid the trials and troubles of life, though temptations

assail and misfortunes threaten to overwhelm him, he stands unmoved, and defies the violence of their assaults.

4. Intemperance is like — which —.

5. Benevolence is like the — of heaven, which, falling silently and unobserved, seeks not to attract attention, but to do good. It therefore runs not off in noisy streams, or in a swollen current, but, penetrating through the — of its object —.

6. Religion, like —, presents a bright side to every object which is not wholly buried in earth.

7. He who has no opinion of his own, is like — which —. The man of decision is as the — which —.

8. The death of the virtuous man is like the sinking —, which, while it sets — and nobly to one hemisphere, is at the same time — or brighter and happier —.

## SECTION XXXI.

### ANTITHESIS, OR CONTRAST.

ANTITHESIS is the reverse of comparison; for as the latter, in general, signifies, or is founded on resemblance, the former implies contrast, opposition, distinction, or difference.

Antithesis is frequently used where we wish to give a clearer impression of our meaning; to show the truth or absurdity of an opinion, the excellence or the inferiority of a subject; or to exhibit, in a more lucid manner, the difference or distinction between two things.

#### EXAMPLES.

##### 1. *Antithesis of Geography and History.*

Geography describes the countries situated on the earth, and the parts into which they are divided. History teaches us the manners and customs of the inhabitants of those countries. The former relates to the habitations of mankind; the latter, to the habitations themselves. The one embraces a view of the physical, the other describes

the moral, condition of the world. Geography may be considered as the more useful, but history the more interesting study.

### 2. *Pride and Humility.*

No two feelings of the human mind are more opposite than pride and humility. Pride is founded on a high opinion of ourselves,—humility, on the consciousness of the want of merit. Pride is the offspring of ignorance,—humility is the child of wisdom. Pride hardens the heart,—humility softens the temper and the disposition. Pride is deaf to the clamours of conscience,—humility listens with reverence to the monitor within ; and, finally, pride rejects the counsels of reason, the voice of experience, the dictates of religion ; while humility, with a docile spirit, thankfully receives instruction from all who address her in the garb of truth.

### 3. *Probability and Improbability of Milo's Guilt.*

Milo was unwilling to cause the death of Clodius, at a time when all mankind would have approved the deed. Is it probable, then, he would embrace an occasion when he would be stigmatized as an assassin ? He dared not destroy his enemy even with the consent of the law, in a convenient place, on a fit occasion, and without incurring danger. Would he attempt it then in defiance of the law, in an inconvenient place, at an unfavourable time, and at the risk of his life ?\*

### EXERCISES.

*The following subjects may be presented in Antithesis.*

1. Virtue and vice.
2. Friendship and selfishness.
3. Summer and winter.
4. Industry and indolence.
5. Religion and infidelity.
6. A country with a good government, and one in a state of anarchy or revolution.
7. Peace and war.

---

\* The definition of words is sometimes given in the form of antithesis, for an example of which, see Section 16.

8. A contented and a restless disposition.
9. Knowledge and ignorance.
10. A temperate and an intemperate man.
11. Gratitude and ingratitude.
12. The contented and the ambitious.

---

## SECTION XXXII.

### CLIMAX.

I. **CLIMAX**,\* called also "*graduation*," or "*amplification by steps*," is the gradual ascent of a subject from a less to a higher interest.

Sometimes the word or expression which ends the former member of the period begins the next, and so on through the sentence.

Climax generally forms an artful exaggeration of the circumstances of some object or action, which we wish to place in a strong light.

### EXAMPLES.

1. There is no enjoyment of property without government; no government without a magistrate; no magistrate without obedience; and no obedience where every one does as he pleases.

2. What hope of liberty is there remaining, if what is their pleasure, it is lawful for them to do; if what is lawful, they are able to do; if what they are able to do, they dare do; if they dare do, they really execute; and if what they really execute, is no way offensive to you?

3. What a piece of work is man! how noble in reason! how infinite in faculties! in form and motion how expressive and admirable! in action how like an angel! in apprehension how like a god!

4. As we have practised good actions awhile, they become easy; and when they are easy, we begin to take pleasure in them; and when they please us, we do them frequently; and by frequency of acts, a thing grows into

\* The word *climax* is from the Greek language, and signifies a *ladder*.

a habit; and confirmed habit is a kind of second nature; and so far as anything is natural, so far it is necessary, and we can hardly do otherwise; nay, we do it many times when we do not think of it.

5. The state of society in large cities necessarily produces luxury; and luxury gives birth to avarice; while avarice begets boldness, and boldness is the parent of depravity and crime.\*

#### EXERCISES.

[*Obs.* The pupil is required to supply the vacant places in the subjoined exercises. The figures within the brackets denote the number of steps or particulars requisite to complete the figure as it is proposed; but if the pupil can finish it with a less number, he ought to be allowed to do so.]

1. Children owe regard to their equals; — to their fellow pupils; — to their superiors in age; — to their parents; and fear, love, and reverence, to their God. (5.)

2. Such conduct would have been wrong in a child; — in a youth; — to a man; but in a person of his knowledge, sense of propriety, duty, honour, principle, it is in the highest degree reprehensible, disgraceful, nay, even wicked. (4.)

3. Ignorance is to be regretted even in a child; déplorable in —; shameful to —; disgraceful to —; and despicable in —. (5.)

4. Time is valuable even in the dawn of life; — in the morning; — at noon; — when the sun is declining.

How inestimable, then, its value to one whose sun is about to set! What countless worlds would the sinner give, for but a moment to lengthen out the dim twilight that precedes the night of death! (5.)

5. The conduct of children should be peaceful and contented at home; — when abroad; — in school; and — at church. (4.)

6. It is not commendable to wish for the property of others; it is improper to —; it is unjust to —; it is

\* Many beautiful instances of climax may be found in the Sacred Scriptures. See the following: Matthew x. 40; Romans v.3, and x. 14; 1 Corinthians xi. 3, and iii. 21.

an offence to — ; it is a crime to — ; it is punishable with death to — . What shall we say then of him, who in the darkness of the night, when mankind, in the confidence of security, have permitted their watchful senses to sleep, defies the obstacles of bars and bolts, breaks into a dwelling, plunders the property, murders the inhabitants, and sets fire to their habitation ?

7. He who wantonly takes the life of a fly — ; — ; — ; — ; — . How, then, shall we describe the wickedness of a parent who — , and — , wantonly exposes her child to a lingering, cruel death ? (G.)

II. There is another figure in which the terms *descend*, as in the following ;

#### EXAMPLES.

Ex. 1. His offence deserved not the punishment of crucifixion ; nay, not of death ; nay, not of stripes ; nay, not of imprisonment ; nay, not even of censure, nor yet even of disapprobation.

2. See also Matthew, 5th chapter, verse 18th.

---

### SECTION XXXIII.

#### PARAPHRASE, OR EXPLANATION.

PARAPHRASE means an “explanation,” or “interpretation.”

#### EXAMPLE.

#### *Maxim.*

“Look before you leap.”

#### *Paraphrase, or Explanation.*

This maxim implies that we should not engage in any undertaking before we have seriously reflected upon the consequences, together with the probability of obtaining the object of our desire. We ought also to consider, whether the pleasures or the benefits which we promise ourselves, are worth the trouble they will occasion ; and whether we may not have reason to lament our participation in the affair.

EXERCISES.

*Paraphrase the following maxims.*

1. Frequent droppings wear even stones.
2. Make haste slowly.
3. Haste is slow.
4. Truth lies in a well.
5. Let justice be done, though the heavens fall.
6. Happiness has many friends.
7. Walls have ears.
8. Hunger breaks through stone walls.
9. He gives twice who gives soon.
10. Whilst we live, let us live.
11. Cast thy bread upon the waters, for thou shalt find it after many days.

---

SECTION XXXIV.

CLEARNESS, UNITY, STRENGTH, AND  
HARMONY.

BEFORE commencing the subject of simple themes, it will be proper to premise a few remarks on the choice of words and the structure of sentences. These remarks have been reserved for this place, in order that the previous lessons may prepare the beginner for a proper understanding and application of them. It cannot be doubted that the first step in composition must be to teach the beginner *how to write at all*; the second, to show him how to write *well*.

RULES.

1. The words which are employed in a sentence must be such as *exactly* convey the meaning which the writer intends.
2. All vulgar and low expressions must be avoided, and such words chosen, as the most correct usage has appropriated to the ideas which are to be expressed.
3. Sentences should have the following properties: *Clearness, Unity, Strength, and Harmony*:

### CLEARNESS,

A sentence is clear, when the meaning is easily understood, and the expressions are such as to leave no doubt of what the writer intends.

#### RULES FOR CLEARNESS.

1. The words should be such as are easily understood in the sense which the writer intends.

2. The words and members of a sentence which are most nearly related, must be placed as near to each other as possible, that their mutual relation may clearly appear. This rule requires particular attention to the situation of adverbs, pronouns, and other connecting words.

### UNITY.

The unity of a sentence implies that it contains ONE principal idea, and has one subject, or nominative, which is the governing word from the beginning to the end.

#### RULES FOR UNITY.

1. During the course of the sentence, the subject, or nominative, should be changed as little as possible.

2. Ideas which have but little connexion ought to be expressed in separate sentences, and not crowded into one.

3. A parenthesis should not occur in the middle of a sentence.

4. The sentence should be brought to a full and perfect close.

### STRENGTH.

The strength of a sentence requires such an arrangement of the words and members, as will exhibit the sense to the best advantage, give every word its due weight and force, and thereby convey a clear, strong and full idea of the writer's meaning.

#### RULES FOR STRENGTH.

1. Take from it all words which are not necessary for the full expression of the sense.

2. Pay particular attention to the use of copulatives, relatives, and particles, employed for transition and connexion.

3. Place the principal word or words in a situation, where they will make the most striking impression.

4. Make the member of the sentence go on rising in their importance, one above another, in the form of a climax.

5. Avoid ending the sentence with an adverb, preposition, or any insignificant word.

6. In the members of a sentence where two things are compared or contrasted, where either resemblance or opposition is to be expressed, some resemblance in the language or construction ought to be observed.

### HARMONY.

The harmony of a sentence means its agreeableness to the ear, and requires such an attention to the sound of the words and members that all harsh and disagreeable combinations may be avoided, when others equally expressive can be selected. This property, however, should never be sought at the expense of Clearness, Unity, or Strength.

### RULES FOR HARMONY.

1. Whatever is easy to the organs of speech, is generally agreeable to the ear; therefore, such words should be preferred, and such an arrangement of the members of the sentence adopted, as can be pronounced without difficulty.

2. Long words, and those which are composed of a due intermixture of long and short syllables, are more harmonious than short ones, or than those which are wholly composed of long or short syllables.

3. The harmony or melody of the different periods should be varied, and a proper succession of long and short sentences kept up.

4. The longest members of a period, and the fullest and most sonorous words, should generally be reserved for the conclusion of the sentence.

5. The sound should in all cases where it can be done, be adapted to the sense.

6. The hissing sound of the letter *s* should be avoided.



## SECTION XXXV.

## SIMPLE THEMES.

I. THE most important rules that can be given for conducting all kinds of themes are the same; so far, at least, as the object of all is the attainment of clear notions, lucid arrangement, and perspicuous expression.

The first difficulty which perplexes the beginner, is *what to say* about his subject. He would naturally endeavour to find some book which treats of it: and, if he is so *fortunate* as to find one, would take from it what would serve his purpose. But he is here instructed that *there is a nearer, and more fertile source, which will furnish him with materials*, provided he seeks for them in a proper way. That nearer source is *his own mind*, working on the materials which it already possesses. The manner in which these ideas or materials may be obtained, will now be explained in the following

## DIRECTIONS.

1. Before taking up the pen to *write*, it will be well to *reflect* for some time on the given subject; beginning by fixing in the mind its exact meaning, removing every thing that is doubtful or equivocal in its signification; and, when difficulties of that kind occur, determining the true import of the word by its etymology or derivation; or by the manner in which it is generally used by good writers.

2. The true meaning of that which is the subject of the exercise, being determined, the next step to be taken is, to ascertain its necessary and accidental qualities. This may generally be done by an analysis. When these qualities have been ascertained, let them be considered according to their order, or importance, with a reference both to the general and the particular effects of each.

3. The qualities of the subject having been ascertained, together with their effects upon general or particular objects, a comparison is easily drawn between it and some other object; and such comparison will readily

furnish hints for an antithesis. The antithesis will serve to present the subject in a stronger light, and to remove the ambiguity which may exist with regard to any parts of the explanation.

4. A consideration of what has been gained to the world by the influence or operation of the subject; or, what the world would have lost or wanted, had the subject no existence, will suggest further ideas which may with advantage be introduced into the exercise.

5. These reflections will enable the writer to determine with accuracy, whether the subject be good and commendable, or bad and depreciable, and from what its excellence or inferiority respectively proceeds.

6. If the writer have any acquaintance with history and geography, he may consider, likewise, the connexion of the subject with the manners and customs of different nations, of both ancient and modern times; its prevalence at any period, or in any particular portion of the world; and the station in society where it especially prevails.

7. These considerations and reflections form what may be called *the study of the subject*; AND SHOULD GENERALLY BE MADE BEFORE THE WRITER TAKES UP HIS PEN TO RECORD A SINGLE IDEA. Each and all of them, by a fundamental principle of the mind, called association, will suggest other ideas, which will not come alone; and the difficulty of ascertaining *what to say* will probably be succeeded by the difficulty of determining *what to omit*. Here, too, he may be assisted by a recurrence, to the rules of *Unity*; as they relate, not merely to a sentence, but to the whole exercise.\*

#### ON A SUBJECT, AND THE METHOD OF TREATING IT.

II. THE pupil may now write in the following order, such ideas as may have occurred to him after mature consideration.

\* In these remarks, the author has borrowed some of the ideas and part of the language in numbers one and two, from Jardine. The plan itself is partly taken from Walker, but is considerably enlarged, and, it is thought, improved by reference to the previous lessons or principles contained in this book.

1. If the subject require explanation, define or explain it more at large, either by a formal definition (*see Section 16*) ; by a paraphrase (*see Section 33*) ; or by a description (*see Section 23*). To avoid tautology (*see Section 18*) in the definition, make use of a periphrasis. (*See Section 9*.)

2. Show what is the cause or origin of the subject ; that is, what is the occasion of it, from what it proceeds, from what it is derived, (*see Section 13*.) and how it differs from what it is thought to resemble. (*See Section 17*.)

3. Show whether the subject be ancient or modern ; that is, what it was in ancient times, and what it is at present.

4. Show whether the subject relates to the whole world, or only to a particular portion of it.

5. Examine whether the subject be good or bad ; show wherein its excellence or inferiority consists ; and what are the advantages or disadvantages which arise from it.

6. Present the subject in an antithesis, (*see Section 13*.) with its opposite, or with something different from it ; and show, from the antithesis, why the subject is to be sought, or avoided, and its opposite is to be desired or deprecated.

7. The exercise may be concluded with any general observations suggested by the subject, and intimately connected with it ; or it may be brought to a close with a comparison. (*See Section 30*.)

These particulars may be thus briefly recapitulated :

1. The definition.

2. The cause.

3. The antiquity, or novelty.

4. The universality, or locality.

5. The effects, namely, the advantages or disadvantages.

6. The antithesis.

7. The conclusion and comparison.

### EXAMPLE.

#### *On Education.*

**Definition.**—The culture of the human mind (*see Section 16*) has ever been considered as one of the most

important concerns of society. Hence education, which has for its design the improvement of the intellectual powers, (*see Sections 33, 23,*) is a subject which demands the serious attention and the most liberal support of every individual in the community.

*Cause.*—A parent, who is sensible that his child is a rational being, endowed with faculties susceptible of a high degree of cultivation, and is likewise conscious that the happiness of the child would, in a great degree, be promoted by the improvement of those powers, would naturally bestow much attention upon the subject.

*Antiquity.*—Accordingly we find, that, from the earliest age of the world, wherever the means of education have been enjoyed, few have neglected to avail themselves of its advantages. The Greeks and the Romans, among whom were produced such prodigies of excellence in every kind of writing, and in every department of civil and military life, were remarkably attentive to the education of their children; insomuch that they began their education almost at their birth. In Sparta, children were taken from their parents at a very early period of their age, and educated at the public expense: and a celebrated Roman writer advised those parents who destined their children for public speakers, to choose nurses for them who had a good pronunciation.

*Novelty.*—At the present day, we find no less attention paid to this momentous subject; although the modes of education adopted by the moderns, differ in many respects from those which were practised in ancient times. The strictness of discipline which prevailed among the Spartans, the Romans, and the Greeks has given place to a milder regimen; but whether this very strictness, coupled, as it was, with methodical instruction, had not a beneficial tendency, is a question which is not yet fully decided.

*Universality*—But in whatsoever degree the ancients and the moderns may differ in their modes of discipline and instruction, the subject of education itself has received, from all nations, and in all ages, that attention which its importance demands. Even the savage takes care to instruct his child in hunting, fishing, and those

branches of knowledge which are necessary for his future maintenance.

*Locality.*—But in no country has greater attention been paid to the subject than in this. Here its importance is properly estimated: and on no subject has more expense been lavished, and more talent employed, than in the advancement of the cause of education. Our forefathers have incorporated it in their civil institutions, and pledged their substance for its support. Hand in hand with religion, it has received the smiles of the aged, the favour of the good, and the support and encouragement of the law.

*Advantages.*—From the promotion of this important subject, the greatest benefits have been derived. The knowledge acquired by one portion of the world has been transmitted to another, without distinction of distance or diversity of age. The circle of human enjoyments has been enlarged; and a wide field has been opened, where the highest happiness of which our nature is susceptible may be enjoyed, independently of the common sorrows and misfortunes of life. The enlarged and enlightened views it gives of the world at large, justly entitle it to much attention, and go very far to supply those imperfections which every one, in a state of nature, must necessarily feel.

*Antithesis.*—But nothing will show the advantages of education in a stronger light, than a contrast with the disadvantages which arise from the want of it. He who has been well educated has the mind and body so cultivated and improved, that any natural defects are removed, and the beauties of both placed in so fine a light, that they strike us with double force; while one who has enjoyed no such advantage has all his natural imperfections remaining; and to these are added artificial ones, arising from bad habits. The former engages the attention of those with whom he converses, by the good sense he shows on every subject, and the agreeable manner in which he shows it. The other disgusts every company which he enters, either by his total silence and stupidity, or by the ignorance and impertinence of his observations. The one raises himself to the notice of

his superiors, and advances himself to a higher rank in life. The other is obliged to act an inferior part among his equals in fortune, and is sometimes forced to seek shelter for his ignorance among the lowest orders of mankind.

*Conclusion.*—From these considerations, we must rank the cause of education among the vital interests of society.

*Comparison.*—To extinguish it, would produce a darkness in the moral world, like that which the annihilation of the sun would cause in the material; while every effort that is made to advance and promote it, is like removing a cloud from the sky, and giving free passage to the light “which freely lighteth all things.”

#### EXERCISES.

1. On Government.	8. On Travelling
2. On War.	9. On Poetry.
3. Peace.	10. On Painting.
4. Youth.	11. On Music.
5. Old Age.	12. On Commerce
6. Friendship.	13. On Gaming,
7. On Books.	14. Philosophy.

#### SECTION XXXVI.

#### COMPLEX THEMES.

A SIMPLE theme describes some subject generally expressed in a single word, term, or phrase; and, as has been seen in the last section, embraces a view of its properties, qualities, and effects. A complex theme is a proposition, or assertion, which relates to a simple subject; an exhortation to practise some particular virtue, or to avoid some particular vice; or, it is the proving of some truth.

The directions relating to the *study* of the subject in simple themes,\* are to be regarded in relation to complex subjects.

---

\* See Page 69.

In addition to these directions, the following special rules must be observed :

1. No assertions must be made in the exercise but such as are generally received and believed to be true ; unless they are accompanied with proper proof. This proof must be furnished either by the senses ; by consciousness ; by experience ; by undeniable truths, such as axioms and intuitive propositions ; by analogy (*see Section 17*) ; by facts already proved ; or, by the undeviating laws of nature.

2. The meaning of the subject, the attribute, and the object, must be accurately determined, so that the proposition may be stated in the most intelligible manner.

3. The arguments which are introduced must be so arranged, that those which precede shall throw light on those which are to follow, and form a connected chain of comparison ; by which, ultimately, the agreement or disagreement expressed in the propositions shall be made manifest.

4. All objections which may be raised against the proposition, must be candidly and explicitly stated and answered.\*

5. The proof may be concluded with a recapitulation, containing a brief review of the united strength of all the arguments which have been brought to confirm it.

The following directions may guide the beginner in writing complex themes.

1. Commence the exercise by defining or explaining the subject of the assertion.

2. If it have any opposite, it may be defined and explained, and the one compared with the other, by an antithesis.

3. Give some reasons, drawn from the antithesis, why that which is asserted with regard to the subject, is not true in relation to its opposite.

4. Additional reasons, drawn from the nature of the

\* It frequently has a good effect to state and answer the objections to a proposition or truth *first* : and then to adduce the arguments in favour of it, reserving the strongest for the last.

subject, such as its *permanency, immutability*, effects on society, on ourselves, &c., may then be adduced.

5. Introduce some quotation from a respectable author, to show that others think as we do on the subject.

6. Give some example of the truth of the proposition, drawn from history.

7. Draw the conclusion, wherein the truth of the proposition is asserted, as a necessary inference from what has been advanced.

8. A simile, or comparison, may frequently be used at the close, by which an argument drawn from analogy may be given with good effect.

*These directions may be varied as occasion requires in the following manner :—*

After the theme, or truth, is laid down, the proof, consisting of the following parts, may proceed as follows:\*

1. **THE PROPOSITION, or NARRATIVE**; where we show the meaning of the theme, by amplifying, paraphrasing, (see *Section 33.*) or explaining it more at large.

2. **THE REASON**; where we prove the truth of the theme by some reason or argument.

3. **THE CONFIRMATION**; where we show the unreasonableness of the contrary opinion: or, if we cannot do that, we try to bring some other reason in support of it.

4. **THE SIMILE, OR COMPARISON**; where we bring in something in nature or art, similar to what is affirmed in the theme, for the purpose of illustrating the truth of it.

5. **THE EXAMPLE**; where we bring instances from history to corroborate the truth of our theme.

6. **THE TESTIMONY, or QUOTATION**; where we bring in proverbial sentences, or passages from good authors, to show that others think as we do.

7. **THE CONCLUSION**; where we sum up the whole, and show the practical use of the theme, by concluding with some pertinent observations.†

---

\* This method is taken literally from Walker.

† With regard to these particulars, it may be observed that it is not necessary that *all* should enter into the plan of *every* exercise; nor is it expedient that they should in all cases be taken in the order here presented. The remark that was before made, is here repeated; namely, that the judgment of the pupil, being a faculty as susceptible of improvement as any other, must be exercised.

## EXAMPLE.

*Virtue is its own reward.*

*Proposition.*—Virtue may be defined to be, doing our duty to God and our neighbour, in opposition to all temptations to the contrary. This conduct is so consonant to the light of reason, so agreeable to our moral sentiments, and produces so much satisfaction and content of mind, that it may be said to carry its own reward along with it, even if unattended by that recompense which however it generally meets in this world.

*Reason.*—The reason of this seems to lie in the very nature of things. The all-wise and benevolent Author of nature has so framed the soul of man, that he cannot but approve of virtue ; and has annexed to the practice of it an inward satisfaction and happiness, in order that mankind may be encouraged to become virtuous.

*Confirmation.*—If it were not so,—if virtue were accompanied with no self-satisfaction, no heart-felt joy,—we should be not only discouraged from the practice of it, but be tempted to think there was something very wrong in the laws of nature, and that rewards and punishments were not justly administered by Providence.

*Simile.*—But as in the works of nature and art, whatever is really beautiful, is generally useful ; so in the moral world, whatever is virtuous or praiseworthy, is at the same time so beneficial to society, that it generally meets with a suitable recompense.

*Example.*—How has the approbation of all subsequent ages rewarded the virtue of Scipio ! That young warrior had taken a beautiful captive, with whose charms he was greatly enamoured ; but finding that she was betrothed to a young nobleman of her own country, he, without hesitation, generously delivered her up to him. This one virtuous action of the noble Roman has, more than all his conquests, shed an imperishable lustre around his character.

*Testimony.*—The loveliness of virtue has been the constant topic of all moralists, both ancient and modern. Plato beautifully remarks, that if virtue were to assume a human form, the whole world would be in love with it.

*Conclusion.*—If, therefore, virtue is of itself so lovely; if it is accompanied with the greatest earthly happiness,—the consciousness of acting rightly,—it may be said to be its own reward; for, though it is not denied that virtue is frequently attended with crosses and misfortunes in this life, and that there is something of self-denial in the very idea of it; yet, as the poet expresses it,

The broadest mirth unfeeling folly wears,  
Is \_\_\_\_\_,  
Less pleasing far than virtue's very terns.

### EXERCISES.

1. Delays are dangerous.
2. Order is of universal importance.
3. No art can be acquired without rules.
4. Evil communications corrupt good manners.
5. None are completely happy.
6. Perseverance accomplishes all things.
7. Patience removes mountains.
8. Nip sin in the bud.
9. Trust not to appearances.
10. Make no more haste than good speed.
11. Use pleasures moderately, and they will last the longer.
12. Avoid extremes.
13. Too much familiarity commonly breeds contempt.
14. 'Tis ill playing with edged tools.
15. Well begun is half done.
16. Necessity is the mother of invention.
17. Real knowledge can be acquired only by slow degrees.
18. Pride is the bane of happiness.
19. Custom is second nature.
20. Honesty is the best policy.
21. A man is known by his company.
22. Pride must have a fall.
23. Learning is better than houses and lands.
24. Time is money.

---

## SECTION XXXVII.

## EASY ESSAYS.

AFTER the pupil has had some practice in writing on regular subjects, according to the directions in the preceding sections, forsaking the *artificial* arrangement of his composition, and being guided in his train of thought only by a few hints, thrown into the form of *heads*, he may now be required to write from an outline or skeleton, composed of these *heads*.

## EXAMPLE.

*On the importance of a well-spent youth.*

## OUTLINE.

1. All desire to arrive at old age ; but few think of acquiring those virtues which alone can make it happy.
2. The life of man is a building ; youth the foundation.
3. All the latter stages of life depend upon the good use made of the former.
4. Age, therefore, requires a well-spent youth to render it happy.\*

## THE THEME FOUNDED ON THE ABOVE.

[*Obs.* The numbers in the following, refer to the preceding heads.]

(1.) A desire to live long is the fervent wish of all the human species. The Eastern monarchs, who wanted to make all human happiness centre in themselves, were saluted with the flattering exclamation, “ O king, live for ever ! ” Thus all propose to themselves a long life, and hope that their age will be attended with tranquillity and comfort ; but few consider that a happy old age depends entirely upon the use we have made of our time, and the habits we have formed when young. If we have been profligate and dissipated in our earlier

---

\* The pupil will observe, that in introducing these heads or suggestions, the expressions are altered, and the ideas are amplified or paraphrased. In performing his own exercises, therefore, he will vary, amplify, and paraphrase the heads accordingly.

years, it is almost impossible that we should have any importance with others, or satisfaction to ourselves, in age.

(2.) The life of man is a building. Youth is to lay the foundation of knowledge, habits, and dispositions; upon which middle life and age must finish the structure; but in moral, as in material architecture, no good edifice can be raised upon a faulty foundation.

(3.) This will admit of further illustration in every scene of life through which we pass. The children who have not obtained such a knowledge of the first rudiments of learning in their infancy as they ought to have done, are held in contempt by those who have played less and learned more. The youth who misspends his time, and neglects his improvement at school, is despised at the higher seminaries of learning, by those who have been more industrious at school. The man of business and the man of leisure, who have lost the golden opportunity of advancing themselves in knowledge while young, often find themselves degraded for the want of those acquirements which are the greatest ornaments of human life; and when age has lost every occasion of advancing in knowledge and virtue, what happiness can be expected in it?

(4). The infirmities of age want the reflections of a well spent youth to comfort and solace them. These reflections, and nothing but these, are, by the order of a wise Providence, capable of supporting us in the last stage of our pilgrimage.

Thus, a misspent youth is sure to make either a miserable or a contemptible old age. This has been happily expressed by the poet, where, speaking of those who in youth give themselves up to the vanities of life, he says,

See how the world its veterans rewards—

A youth of folly; an old age of cards.

#### EXERCISES.

##### 1. *On the necessity of Submission to Teachers.*

1. Submission to teachers and superiors, necessary in all states of life, exemplified in the cases of the young soldier, and the patient suffering under disease.

2. The ancient Lacedæmonians thought submission to superior authority so necessary, that they required their magistrates to submit to singular customs, in token of their obedience to the laws.

3. It is a law of nature, that if we would gain anything we must give up something.

4. It is a law of necessity, that part of our liberty must be given up for the preservation of the remainder.

5. If we wish to gain health or knowledge, it must be by giving up our own opinion, and submitting to physicians and teachers.

6. The bee, an excellent example of the utility of obedience to superiors.\*

### 2. *On Diversions.*

1. It is a great mistake to suppose that diversions should form the business of life.

2. The original sense of the words relaxation, amusement, and recreation, may convince us of this.†

3. When diversion becomes the business of life, it is no longer diversion.

4. The poor and the rich must be employed, or be unhappy.

5. Labour of mind and body is equally necessary for the health of both.

6. The mind must be in a sound and healthy state, in order to enjoy any kind of diversion.

### 3. *On Time.*

1. Our happiness in this world and the next, depends on a proper use of time.

2. Youth, apt to be deceived in counting upon much future time.

3. The longest life cannot afford to run in debt with time, or burden to-morrow with the business of to-day.

4. Much can be accomplished by an orderly distribution of time.

### 4. *On Modesty.*

1. Modesty, a refined compliment to those we address.

\* Bees are governed by one who is generally called the queen-bee; and all who do not work are expelled from the hive.

† See Section 16, page 29.

2. All are friends to the modest, and enemies to the presumptuous man.

3. Modesty, a proof of good sense.

4. Modesty, the peculiar ornament of the female sex.

5. *On Flattery.*

1. Flattery proceeds from some bad design; and is gratifying only to the pride of the person flattered,

2. Flattery, particularly dangerous to youth, as it prevents their improvement,

3. A flatterer is always to be suspected of some insidious intention.

4. *A true friend* never flatters: to do so is the test of falsehood and baseness.

6. *On Dress.*

1. Dress, a picture of what passes in our minds.

2. Dress, sometimes a test of good sense.

3. Dress, a criterion of our taste in painting and statuary.

4. Dress, (so far as it respects neatness and cleanliness,) of great importance to the first impression we make upon others.

7. *On History.*

1. The most useful of human knowledge, derived from history.

2. History exhibits the different states of society, and the causes of them.

3. History furnishes important lessons in morality,

4. The history of a state, and the history of an individual, perfectly parallel.

8. *On Taste.*

1. Taste and fashion distinct and different things.

2. The principles of fashion are nothing but whim and fancy; but those of taste, are beauty and proportion.

3. Taste is born with us, as memory and other faculties of the mind are.

4. The different degrees of taste we find in different persons, are more owing to cultivation than to nature.

9. *On Parental Affection.*

1. Parental affection implanted by Providence for the preservation of the species.
2. To God, therefore, the universal Parent, we are indebted for parental affection.
3. Instances of the force of parental affection are innumerable.
4. Parental affection shows the duty of filial affection.
5. Ingratitude in a child towards a parent, the most odious of crimes.

10. *On Good Manners.*

1. Good manners, the art of making people easy, with reference to strangers and outward circumstances.
2. Good manners arise from humility, good-nature, and good sense; and ill manners from the opposite qualities.
3. The former qualities tend to make people easy, and the latter to make them uneasy.
4. Good sense and integrity, if we are sure we possess them, will not make good manners unnecessary; the former being but seldom called out to action, but the latter continually.
5. Good manners, a mark of civilization.

11. *On the importance of a good Character.*

1. Every man is deeply interested in the character of those with whom he associates.
2. When we wish to employ a physician, a lawyer, a tradesman, or a servant, the first thing we regard is his character.
3. Young people ought to be doubly careful of their character, as a false step in youth may sully their whole future life.

12. *On the folly of indulging the passion of anger.*

1. The absurd excuse for angry people, a proof of the folly and crime of anger.
2. Anger, when indulged, often causes people to do the most ridiculous things.
3. Passionate people can restrain their anger before their superiors; therefore they can always do it.

4. The test of every man's good temper is his behaviour to his equals and inferiors.

*13. On Resignation under Affliction.*

1. Affliction, common to every age, state, and degree of mankind.

2. To alleviate this affliction, we ought to reflect how much more miserable we might be than we really are.

3. The chief source of consolation ought to be, that all our afflictions are known to God, and appointed by him.

4. Afflictions are either punishments or trials. If the former, we ought to repent; if the latter, to bear them with resignation and cheerfulness.

*14. On the evils of Pride.*

1. Tranquillity and cheerfulness, where there is no guilt, are in every one's power.

2. If we are unhappy, and inquire what it is that makes us so, we shall generally find it is pride.

3. Men, for their own sakes, ought to avoid this vice, which naturally produces so many miseries.

*15. On Politeness and Good Breeding.*

1. The first requisite in the behaviour of a gentleman is, to act with gentleness; as a forward, boisterous behaviour is diametrically opposite to that character.

2. Politeness, which signifies a state of being smooth or polished, plainly indicates those manners which we attribute to a gentleman.

3. Good-breeding intimates the necessity of early instruction.

(The true signification of the word *politeness*, as shown by its etymology, or derivation, evinces the utility of a knowledge of the origin of words, in order to comprehend their meaning.)

*16. On the advantage of cultivating a disposition to be pleased.*

1. As viewing things on the bright side, begets cheerfulness, and on the dark side, melancholy; our happiness depends much on the view we take of things.

2. The same accidents in life are very different to the prudent and the imprudent.

3. A disposition to be pleased is delighted with those common beauties of nature which are overlooked by others.

4. As a discontented mind can view scarcely any object with pleasure, so a cheerful mind not only draws happiness from agreeable objects, but turns even those that are disagreeable to some kind of advantage.

### 17. *A comparison between History and Biography.*

1. Both history and biography teach philosophy by example: but the example exhibited by biography is the more interesting.

2. The single character of biography engages more of our attention than it would do if mixed with others equally conspicuous.

3. We form, as it were, a friendship for a single character in biography, and our benevolent affections are the stronger for being fixed upon one.

4. Universal benevolence *sounds* prettily; but is it particular benevolence only, that proves our moral character.

### 18. *On Novels.*

1. Most novels are either the flimsy productions of those who write for bread; or the offspring of vanity in the idle and illiterate; or poor imitations of some few which are really good.

2. Novels give us false views of life; they palliate the vices and follies of mankind, and discredit the sober virtues.

3. Novels vitiate the taste, as strong liquors vitiate the stomach, and hurt the constitution.

### 19. *On Contemplation.*

1. Rational contemplation, both profitable and delightful.

2. Contemplation of the heavenly bodies raises our minds to adore the power and the glory of the Deity.

3. A view of the earth, with its various animals, excites us to admire the wisdom and benevolence of God.

4. A sight of the beautiful vegetation which clothes the earth, shows his goodness and condescension.

5. It is absurd to lose the beauties of nature by always living in populous cities.

*20. On Generosity.*

1. Generosity is doing something more than we are obliged to do.

2. We must do justice, to escape the censure of the laws; but to be generous, we must do something more than the laws require.

3. Christian morality is true generosity.

4. Gonerosity produces generosity.

*21. On the correspondence between true Politeness and Religion.*

1. It is commonly supposed that politeness and religion have no relation to each other.

2. If we attend to the definition of each, we shall find them nearly allied.

3. The rules of politeness express that benevolence artificially, which the rules of religion require of us in reality.

4. Polite persons, devoid of sincerity, are hypocrites in benevolence.

5. As hypocrites in religion ought not to lessen our regard for its ceremonies, so hypocrites in benevolence ought not to lessen our esteem for politeness.

*22. On the art of Pleasing.*

1. A desire to please in conversation is laudable.

2. If we desire to please others for their sakes, we shall generally succeed;—if for our own sake, we shall generally fail.

3. Good sense must show us how we are to adapt our conversation to our company.

4. Justness of thought, and propriety of expression, the basis of the art of pleasing in conversation.

*23. On Sympathy and Benevolence.*

1. Sympathy and benevolence constitute those finer feelings of the soul, which at once support, and adorn human nature.

2. What is it that guards our helpless infancy, and instructs our childhood, but sympathy?

3. What is it that performs all the kind offices of friendship in riper years, but sympathy?

4. What is it that consoles us in our last moments, and defends, after death, our character, but sympathy?

5. A person without sympathy, and living only for himself, is the basest and most odious of all characters.

*24. On the advantages of a good Education.*

1. Education consists not only in literary knowledge, but also in the acquisition of such habits as form the character.

2. The station of men in society, more dependent on education than on birth or fortune.

3. Fortune may descend to us from others; but education must be acquired by ourselves.

4. The ancients supposed that Alexander was more indebted to his tutor Aristotle, than to his father Philip.

5. The superiority of one man to another, more owing to education than to nature.

6. Education ought to inspire us with gratitude to our parents, and humility to those who have not had the advantage of it.

7. How many of those who are now our inferiors, might have been superior to us, had they enjoyed our advantages!

[An apt quotation may here be introduced from GRAY's *Elegy in a Country Churchyard.*]

*25. Of the effects of Learning on the Countenance.*

1. A fine mind appearing in the countenance, superior to a fine set of features.

2. A taste for polite literature, calculated to give a sweetness to the expression of the countenance.

3. The mind, in some degree, always visible in the face; and therefore, those who wish to have a fine countenance, ought to cultivate those virtues which are the real ornament of the human character.

*26. On the passions.*

1. The passions are implanted in us for the most useful purposes; namely, activity and benevolence.

2. No necessity of guarding against the absence of the passions, but against their predominance.

3. The government of the passions, the most important part of education.

4. Religion, the best guard and guide of the passions.

*27. On the difference between Fashion and Beauty.*

1. Fashion reconciles us to the greatest oddities and extravagances.

2. If there be not, in dress, a beauty independent of fashion, it is absurd to call one fashion prettier than another.

3. The power of custom is that which makes us always think the present fashion pretty; and this power of custom is strengthened by associations.

4. That the beauty of dress is independent of fashion, appears from the practice of painters, and the dresses of foreign nations.

*28. On Solitude.*

1. Solitude, much admired by those who have never experienced it; and seldom approved by those who have; since many have been obliged to quit it, and return to the world.

2. The reason why solitude is generally intolerable to those who have been in busy life, is, that habits are not easily changed.

3. The mind must be employed actively or passively, or be miserable.

4. The generality of the gay world are used only to passive employment; of which solitude deprives them.

5. The busy world, when deprived of their active employments, generally find a vacancy, which they are unable to fill.

6. If we wish to enjoy solitude, we must find employment in it, either for the body, or for the mind, or for both.

*29. On Genius.*

1. Genius is the power of invention

2. The common opinion, that people are born to excel in some particular art, very probable.

3. A passion or fondness for an art, not always a sign of a genius for it.
4. Imitation, however excellent, does not arise from genius.
5. A painter of genius does not draw an imitation but an original likeness.
6. A passion for an art, an indication of a taste, but not of a genius for it.

*30. On a love of Order.*

1. A love of order, is a love of beauty, propriety, and harmony, in the celestial, terrestrial, and moral worlds.
2. A love of order appears in the regulation of our expenses, in the spending of our time, in the choice of our company, and in our very amusements.
3. A love of order will appear in the most trifling concerns; as the state of our books, our papers, our clothes, and every thing that belongs to us.

*31. On Affectation.*

1. Affectation is apparent hypocrisy.
2. It has its origin in vanity.
3. Affectation hurts the pride of others, either by endeavouring to impose upon them, or excel them, and therefore, makes them its enemy.
4. Nothing more exposes affectation than contrasting it with its opposite. Affectation wears a disguise, is a double character, and creates suspicion. Simplicity is what it appears to be; has a unity of character, and creates confidence.
5. Affectation is a folly by which we gain nothing but contempt.
6. An affected character, aptly compared to a palace built of ice. The sun melts the ice,—the light shows affectation in its true character.
7. Affectation tarnishes the most shining qualities.

*32. On the evils of Obstinacy.*

1. Obstinacy assumes the semblance of a virtue.

2. *Obstinacy*, under the disguise of steadiness, the vice of every stage of life.

3. *Truth alone can make obstinacy laudable.*

*33. On Delicacy of Passion.*

1. *People of great delicacy of passion*, are apt to be extremely overjoyed or mortified at the agreeable or disagreeable accidents of life.

2. *People of this class*, less happy than those that have less delicacy.

3. *Occasions of pleasure*, much less frequent than those of pain; and, therefore, people of a delicacy of feeling, more subject to be unhappy.

4. *Happiness consists in the medium*; in that state of mind, in which the rest of the world can sympathize with us.

*34. Delicacy of Taste, not so dangerous as Delicacy of Passion.*

1. *Delicacy of taste*, very similar to delicacy of passion.

2. *Delicacy of taste* is charmed with the beauties of poetry, painting, and music, and as much disgusted with their imperfections.

3. As delicacy of passion is attended with more pain than pleasure, because we cannot command the accidents of life; so delicacy of taste is attended with more pleasure than pain, because it can be more frequently indulged by the perusal of whatever pleases us.

4. *Delicacy of taste* places much of our happiness in our own power.

*35. On the Study of the Dead Languages.*

1. *The dead languages*, the key to an accurate knowledge of most European languages.

2. *The accurate study of these languages strengthens the mind*, by the discipline which the student must undergo in mastering them.

3. *They contain treasures*, from which the greatest writers of all ages have borrowed.

36. *On the power of Association.*

1. Define "association."
2. A wise man will always encourage a wholesome train and habit of thought.
3. The effect of this habit of association will be surprising and desirable *accuracy* in knowledge of every kind.
4. Another effect will be the rise of virtuous emotions, and the confirmation of virtuous resolutions.

## SECTION XXXVIII.

## METHODISING.

WHEN the learner has acquired some degree of skill in thinking and writing, and has been taught, in various methods, to fill up the outlines, it will be a useful exercise for him to make the outlines or skeleton of a subject. This exercise is here called *methodising*. Its difficulty should not prevent the pupil's attempting it; for, it will be recollect, no one can write well who has no ability to present his subject in a methodical manner.

## GENERAL RULES.

1. Particular attention must be paid to the **UNITY** of the subject; and no particular or head be introduced, which is not strictly and intimately connected with it.
2. Let the heads or divisions be sufficiently comprehensive to embrace all that is important pertaining to it.

## EXAMPLES.

There are two methods by which the principle of this exercise may be performed; namely, one, by presenting merely the heads of an essay; as for instance, if the subject of *Independence* were given to be methodised, the skeleton may thus be presented:—

Ex. 1.—*Independence.*

1. The meaning of independence.
2. Its effects upon the character.

3. Its effects upon society.
4. The different kinds of independence.
5. The difference between independence and obstinacy.

---

Another method is presented in the following example :

Ex. 2.—*On Dependence.*

1. All created beings, dependent.
2. The influence of a sense of dependence on religious duty, favourable.
3. Different kinds of dependence.
4. Pecuniary dependence, the most humiliating of any.
5. Pecuniary dependence naturally degrades the mind, and depraves the heart.
6. Young people ought to be particularly careful to avoid pecuniary dependence.

EXERCISES.

[*Obs.* The pupil may now methodise some of the following subjects, in either manner described above. He will recollect that there are three important particulars which generally require notice in simple subjects ; namely, THE NATURE,—THE IMPORTANCE,—and THE EFFECTS ; and in compound subjects, THE EXPLANATION,—THE PROOF,—and THE CONFIRMATION.]

1. Benevolence.
2. Filial affection.
3. Purity of thought and manners.
4. Clemency.
5. Charity.
6. Power of conscience.
7. Custom.
8. Courage.
9. Cruelty.
10. Poverty, not disgraceful.
11. Superficial attention to a great variety of pursuits, prejudicial to the advancement of knowledge.
12. Contrivance proves design.
13. Necessity of controlling the passions.

14. The consequences of a perfect freedom of action, unrestrained by law or conscience.
15. Local attachment.
16. Magnificence of the universe.
17. The art of printing.
18. The probable state of the world at the present time, had letters never been invented.
19. The consequence of perseverance in error.
20. Innocence is the softest pillow.
21. The ocean.
22. The air.
23. The love of praise.
24. The earth, a scene of pleasure and improvement.
25. Good society improves the mind.

---

### SECTION XXXIX.

#### I N V E S T I G A T I O N .

THE principles of the preceding sections having been practised with special reference to the effect intended to be produced by them, namely, *to make the pupil in some degree conscious of the resources of his own mind*, he may now be taught to investigate a subject, assign causes, trace effects, and draw inferences. Inductive reasoning involves no principle which is not clearly intelligible, and easily practised, at an early age. The facility of the process has already been tested in other branches of education ; and its importance is so great, that no one can make a good writer without considerable attention to it.

The manner in which it is to be applied in this section, will be better understood by an example than by any other explanation.

Suppose, then, that the teacher\* proposes to the pupil, as an object of investigation, to discover *The state of Egypt, in respect to Government, science*

---

\* These remarks are taken with slight alteration from Jardine.

*and art, in the time of Moses*; and the only *datum* (or subject of certain knowledge) given him, is this single fact, that *fine linen existed in Egypt at that period*.

Now if this subject be given to the pupil, without any direction as to the manner of conducting the investigation, it is not probable that he will be able to prosecute it. The teacher must begin by directing the attention of the learner to *the manner in which linen is produced* ;—that it is an *effect* proceeding from some cause ; that fine linen, that is, fine, compared with other fabrics at that time, must be formed of fine thread—that fine thread can be made of fine flax only—that fine flax must go through various acts of preparation, in which many workmen are employed, before the thread could be made into fine linen.

Again,—The pupil must be informed that the production of *fine flax* requires an improved state of agriculture, and the raising of many other kinds of grain—wheat, barley, &c., to support the cultivators of flax, and the artists who form it into cloth. In no country can flax be the sole article of cultivation. It may, then, certainly be inferred, that, in the time of Moses, the art of agriculture, and the arts connected with it, had arrived at considerable perfection.

Returning again to the *datum*, fine linen can be woven only in a fine loom, which must be accommodated to the fine texture of the threads ; and a fine loom cannot be made without much skill in the arts of working wood and metal. The latter is extracted with great labour from ores dug from the bowels of the earth, and must undergo many difficult and laborious processes before it becomes malleable.—The former, also, must undergo much preparation, before it can go into the hands of the carpenter. The loom itself is a complex machine, and proves great skill and progress in the mechanical arts in Egypt at the time of Moses.

Again, the weaving of fine linen supposes that artists, by imitation and example, have acquired skill and dexterity in that art ; and such perfection cannot be expected in any country, till a division of labour, —the greatest instrument of improvement in all the arts,—be in some degree established.

The skilful weaver must be wholly occupied in making fine linen ; and, therefore, there must exist many other artists employed in providing food, clothes, and lodging,—the necessities and conveniences of life.

Before the arts could have made such progress in any country, men must have acquired much knowledge of facts and events, by observation and experience ; and have laid the foundation of general knowledge, by speculating on the means of improving the arts, on removing the obstacles which retard their progress, and in opening up prospects of higher degrees of perfection.

Further, without taking up time to follow the natural and connected progress of the arts from their rude to their more perfect state—this process of investigation may be concluded with observing, that there can be little progress either in art or science, in any country, without the existence of a supreme controlling power, in some or other of its forms ; **by** which men are compelled to live in peace and tranquillity, and the different orders of society are prevented from encroaching on each other, by every individual being kept in his proper station. No arts or division of labour,—no fine linen or fine workmanship of any kind,—can be found in those nations which live in continual warfare, either among themselves, or with their neighbours. Thus, by such a continued chain of regular and progressive deductions, proceeding from the *datum* with which it began, and without information from any other quarter, we have sufficient reason to believe, that, at the

time of Moses, Egypt was a great and populous country; that the arts and sciences had made considerable progress, and that government and laws were established there.

By presenting such connected chains of reasoning to the mind of the pupil, he will readily perceive the connexion of the facts, and be prepared to apply a similar process to other subjects of investigation.

#### EXERCISES.

1. What can we infer, as to the state of society in the time of Homer, from his description of the shield of Achilles, in the 18th book of the *Iliad*?

2. The remains of sea-shells and bones of marine animals have been found buried many feet below the surface of the ground, at a great distance from the sea, and on the tops of high mountains. Does this circumstance add confirmation to any fact stated in the book of Genesis?

3. At the time Mexico was discovered, several large monuments or pyramids, built of unburnt bricks cemented with mortar, were discovered in different parts of the country. What conclusion can be drawn from these remains of Indian workmanship, respecting the civilization of Mexico at the time it was discovered?

4. The north-western part of America is separated from the north-eastern part of Asia by a narrow strait, which, according to the Indian tradition, was once fordable at low-water. Will this circumstance throw any light on the manner in which America was peopled?

5. What metal is most serviceable to mankind?

6. How could the various wants and necessities of mankind be supplied, if gold and silver, which form the money of most nations, had never been discovered?

7. How can the necessity of the different classes of society be shown?

8. What art, manufacture, or profession, is most serviceable to mankind?

9. What manufacture was probably the first performed by mankind?

10. How was land cultivated before the discovery of iron?
11. Which is the more serviceable to mankind, the boats, ships, and other vessels intended for the water, or those vehicles designed for the land?
12. Of what articles of luxury or convenience should we now be destitute, if the mariner's compass had never been invented?
13. What comforts or conveniences have been added to the sum of human enjoyment, by the discovery of the art of making glass?

*A list of subjects for Themes, simple and complex, Essays, Descriptions, Narrations, &c.*

1. — On Attention.	26. — On Curiosity.
2. — Adversity.	27. — Control of the pas-
3. — Affection.	sions.
4. — Affection, parental,	28. — Control of the tem-
5. — Ardour of mind.	per.
6. — Art.	29. — Cheerfulness.
7. — Attachment, local.	30. — Contentment.
8. — Autumn.	31. — Calumny.
9. — Anger.	32. — Candour.
10. — Air.	33. — Cunning.
11. — Admiration.	34. — Diligence.
12. — Benevolence.	35. — Disinterestedness.
13. — Beauty.	36. — Disease.
14. — Beauties of nature.	37. — Duplicity.
15. — Biography.	38. — Disobedience.
16. — Bad scholar.	39. — Dissipation.
17. — Charity.	40. — Education.
18. — Chastity.	41. — Equity.
19. — Clemency.	42. — Early impressions.
20. — Compassion.	43. — Early rising.
21. — Conscience.	44. — Envy.
22. — Constancy.	45. — Evening.
23. — Courage.	46. — Extravagance.
24. — Cruelty.	47. — Eagerness.
25. — Carelessness.	48. — Formality.

49. — On Friendship.	90. — On Modesty.
50. — Fortune.	91. — Magnanimity.
51. — Faith, religious.	92. — Music.
52. — Faith, public.	93. — Morning.
53. — Faith, private.	94. — Moon.
54. — Fear.	95. — Melancholy.
55. — Flattery.	96. — Novelty.
56. — Forgiveness.	97. — Nobility.
57. — Fidelity.	98. — Negligence.
58. — Government.	99. — Night.
59. — Gaming.	100. — Noise.
60. — Generosity.	101. — Noon.
61. — Grammar.	102. — Order.
62. — Good scholar.	103. — Order of nature.
63. — Geography.	104. — Oddity.
64. — Grandeur.	105. — Obedience.
65. — Greatness.	106. — Obstinacy.
66. — Genius.	107. — Ocean.
67. — Habit.	108. — Pride.
68. — Honour.	109. — Purity of manners.
69. — Honesty.	110. — Purity of thoughts.
70. — Happiness.	111. — Power of conscience.
71. — Humanity.	112. — Power of resolution.
72. — Humility.	113. — Poverty.
73. — Hypocrisy.	114. — Principle.
74. — History.	115. — Patience.
75. — Hope.	116. — Prudence.
76. — Indolence.	117. — Perseverance.
77. — Indulgence.	118. — Patriotism.
78. — Incontinence.	119. — Politeness.
79. — Industry.	120. — Prodigality.
80. — Ingratitude.	121. — Providence.
81. — Justice.	122. — Punctuality.
82. — Jealousy.	123. — Poetry.
83. — Joy.	124. — Precocity.
84. — Kindness.	125. — Piety.
85. — Learning.	126. — Pity.
86. — Literature.	127. — Quarrelling.
87. — Love.	128. — Quietness.
88. — Love of Fame.	
89. — Luxury.	

129. On Religion. 159. On Vice.  
 130. — Rashness. 160. — Virtue.  
 131. — Resolution. 161. — Wit. [ness.  
 132. — Reflection. 162. — Worldly-minded-  
 133. — Revenge. 163. — Wealth.  
 134. — Regularity. 164. — World.  
 135. — Rhetoric. 165. — Winter.  
 136. — Reading. 166. — Writing.  
 137. — Resentiment. 167. — Youth.  
 138. — Sincerity. 168. — Zeal.  
 139. — Sublimity. 169. Female Virtues.  
 140. — Sickness. 170. Knowledge is power.  
 141. — Summer. 171. Progress of error.  
 142. — Spring. 172. Government of tongue  
 143. — Starry heavens. 173. Government of  
 144. — Sun. thoughts..  
 145. — Self-government. 174. Government of  
 146. — System. temper.  
 147. — Truth. 175. Government of  
 148. — Taste. affections.  
 149. — Treachery. 176. Progress of know-  
 150. — Time. ledge.  
 151. — Tyranny. 177. Attachment to early  
 152. — Talent. habits.  
 153. — Temptation. 178. Power of association.  
 154. — Unanimity. 179. Immortality of the  
 155. — Uncharitable spirit. soul.  
 156. — Vanity. 180. Uses of knowledge.  
 157. — Veracity. 181. Happiness of inno-  
 158. — Vivacity. cence.  
 182. Beware of desperate steps—the darkest day—  
     Live till to-morrow—will have passed away.  
 183. Oft from apparent ill our blessings rise.  
 184. Trifles captivate little minds.  
 185. True happiness is of a retired nature.  
 186. No man can learn all things.  
 187. What most we wish, with ease we fancy near.  
 188. Happy the man who sees a God employed  
     In all the good and ill that chequer life.  
 189. Suspicion is a heavy armour, and  
     With its own weight impedes us more.

190. Rise with the lark, and with the lark to bed.  
 The breath of night's destructive to the hue  
 Of every flower that blows.

191. Sweet is the breath of morn.

192. Health is the vital principle of bliss,  
 And exercise of health.

193. How happy they who know their joys are  
 true !

194. At every trifle scorn to take offence.

195. See to what deeds ferocious discord drives !

196. Trust not appearances.

197. Levity of manners is prejudicial to every virtue.

198. Who wins by force but half o'ercomes his  
 foe.

199. Our tempers must be governed, or they will go-  
 vern us.

200. The planetary system.

201. The power of custom.

202. The use and abuse of worldly advantages.

203. The power and the glory of the Creator, as dis-  
 played in the works of creation.

204. The value of an unspotted reputation.

205. The advantages derived by mankind from the  
 invention of the mariner's compass—from the invention  
 of the telescope—the steam-engine—the art of printing.

206. The power of gravity, and its importance to the  
 material world.

207. The consequences of a faculty of locomotion un-  
 influenced by gravity.

208. The importance of order.

209. Every man the architect of his own fortune.

210. A rolling stone gathers no moss.

211. Never too old to learn.

212. The earth, a scene of pleasure and improvement.

213. Diligence ensures success.

214. Idleness destroys character.

215. Abilities, without exercise, cannot ensure success.

216. Life is short, and art is long.

217. The power of habit.

218. Power of conscience.

219. Narration and description united in an account

of a *voyage* to Calcutta,\*—to South America,—Spain,—Portugal,—England,—Scotland,—Ireland,—France, &c. &c.

220. A superficial attention to a great variety of pursuits, prejudicial.

221. Contrivance proves design.

222. Hope never dies.

223. The false contempt of an enemy naturally leads to insecurity.

224. The danger which is despised arrives soonest.

225. He alone is free, who relies on his own resources, in dependence on Providence alone.

226. The soul has no secret which the conduct does not reveal.

227. The history and character of the patriarchs Joseph,—Job,—Jacob,—Joshua,—the apostle Paul, &c.

228. The danger of disobedience.

229. Female character.

230. Female influence.

231. History of a looking-glass.

232. History of a needle.

233. History of a pin.

234. History of a shilling.

235. History of a bible.

236. History of a belle.

237. History of a beau.

238. History of a hat.

239. Description of the city of London.

240. Description of the city of Paris.

241. Description of the city of Philadelphia; New York.

242. Description of the city of Calcutta; Constantinople; Jerusalem; Rome; &c.

243. The journal of a day's occupation.

244. The history of a school-room.

245. Journal of a *voyage* round the world.

246. An account of the various religions of the world, with their rise and progress.

---

\* In descriptions of this kind, all that is necessary on the part of the pupil is some knowledge of the country, the manners and customs of the inhabitants, and the places passed in going to and from it.

247. Biography of Washington.  
 248. Biography of Columbus.  
 249. Biography of Napoleon Buonaparte.  
 250. But dreadful is their doom, whom doubt has driven  
     To censure fate, and pious hope forego.  
 251. Those gifts are ever the most acceptable which the giver has made precious.  
 252. Remember to preserve an even temper in the difficulties which may befall you.  
 253. Too much care undermines the constitution.  
 254. The grave opens equally for the prince and the peasant.  
 255. The greatest genius has its weaknesses.  
 256. Vice lives and thrives by concealment.  
 257. No one lives for himself alone.  
 258. Modesty graces every other virtue.  
 259. The necessity of relaxation.  
 260. Avoid extremes.  
 261. Example is better than precept.  
 262. The pleasures of memory.  
 263. Aristocracy.  
 264. Popular clamour.  
 265. He labours in vain who strives to please all.  
 266. A visit to a school, public or private.  
 267. Visit to an almshouse.  
 268. A birth-day celebration.  
 269. A marriage, baptism, funeral,  
 270. A shipwreck, storm at sea, a fire, a hurricane, an earthquake.  
 271. No citizen entirely useless.  
 272. Contention benefits neither party.  
 273. Intemperance, the prime minister of death.  
 274. Christianity, the true philosophy.  
 275. Unintelligible language is a lantern without a light.  
 276. Education should be adapted to the condition.  
 277. Rank gives force to example.  
 278. Elevation exposes men to danger.  
 279. Independence must have limits.  
 280. The dress is not the man.

281. The workman is known by his work.  
 282. Order and method render all things easier.  
 283. The influence and importance of the female character.  
 284. Is the expectation of reward or the fear of punishment the greater incentive to exertion ?  
 285. The value of time, and the uses to which it should be applied.  
 286. The character of the Roman Emperor Nero,—of Caligula,—of Augustus,—of Julius Cæsar,—of Numa Pompilius.  
 287. The duties we owe to our parents, and the consequences of a neglect of them.  
 288. How blessings brighten as they take their flight !  
 289. How dear are all the ties that bind our race in gentleness together !  
 290. The advantages of early rising : and the arguments which may be adduced to prove it a duty.  
 291. Misery is wedded to guilt.  
 292. A soul without reflection, like a pile  
     Without inhabitant, to ruin runs.  
 293. Still where rosy pleasure leads.  
     See a kindred grief pursue,  
     Behind the steps that misery treads  
     Approaching comforts view.  
 294. 'Tis Providence alone secures  
     In every change both mine and yours.  
 295. Know then this truth, enough for man to know,  
     Virtue alone is happiness below.  
 296. Prayer ardent opens heaven.  
 297. Whatever is, is right.

*The following Terms connected with the subject of Composition should be explained to the pupil by the teacher. Their meaning may easily be gleaned from other sources.*

Alliteration.	Acrostic.	Allusion.
Alexandrine.	Anagram.	Argumentative.
Address.	Apologue.	Anecdote.

Analysis.	Exaggeration.	Periphrasis, or paraphrase.
Allegory.	Expletives.	Perspicuity.
Anticlimax.	Exclamation.	Psalm.
Antithesis.	Eulogy.	Pæan.
Apostrophe.	Episode.	Parable.
Analogy.	Essay.	Parody.
Bathos.	Feet (poetical)	Pastoral.
Burlesque.	Figurative.	Poem.
Ballad.	Forensic.	Pun.
Bombast.	Fable.	Pathetic.
Bucolic.	Hexameter.	Paragraph.
Burletta.	History.	Riddle, or enigma
Biography.	Hymn.	Rondeau.
Book.	Hyperbole.	Roundelay.
Clearness.	Harmony.	Romance.
Cæsura.	Hiatus.	Sapphic.
Conference.	Idiom.	Satire.
Colloquy.	Inquiry.	Sarcasm.
Clause.	Imagery.	Song.
Circumlocution.	Interrogation.	Sonnet.
Climax.	Iambic.	Sketch.
Comparison.	Idyl.	Spondee.
Construction.	Irony.	Stanza.
Comedy.	Lay.	Section.
Chorus.	Lyric.	Simile.
Canto.	Madrigal.	Syntax.
Discussion.	Monologue.	Style.
Dissertation.	Machinery.	Strength.
Descriptive.	Metaphor.	Synthesis.
Dramatic.	Novel.	Synonyme.
Didactic.	Narration.	Tale.
Elegy.	Ode.	Tautology.
Enigma, or riddle.	Oration.	Trochee.
Epic.	Ornament.	Tragedy.
Epigram.	Personification,	Travestie.
Epitaph.	or prosopopoeia.	Unity.
Epilogue.	Precision.	Vision.
Epistolary writing	Panegyric.	
Euphemism.	Parenthesis.	















